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## LITERATURE.

*Analysis of Religious Belief.* By the late Viscount Amberley. (London: Trübner & Co., 1876.)

(First Notice.)

LORD AMBERLEY'S long-promised work would have been in any case received with curiosity, and his early death before its publication is enough to deepen such curiosity into interest. There is much in the book itself beside the pathetic dedication to the memory of Lady Amberley to confirm our interest in a writer who not only died early, but had thought much and well of death. At the same time one cannot but feel with the editor that the book was a hazardous one to have written, and that many readers will be inclined to set it aside as offensive in its tone and method, which might reasonably be matter for very severe treatment in the case of a living writer. To write worthily on sacred subjects it is not enough to have much diligence, some acuteness, and a large measure of candour and impartiality; it is not enough to be capable of deep and pure affection; it is necessary that thought and feeling should interpenetrate each other; it is necessary to be capable of habitual spontaneous awe in the presence of the universe and of gifted spirits; lastly, it is necessary for a writer who does not accept conclusions ready-made (as all great religious teachers have done) to be capable of suspense and fertile in provisional conceptions, to know at any rate that there is room for much between blunt affirmation and blank ignorance. When any imperfectly qualified person presents himself with an air of modest confidence to set the world right on great matters of common concern, it may be more urgent to rebuke incompetence than to do justice to good faith or good intentions. As it is we may proceed to deal with the substance of the work without spending space upon faults which, it is a consolation to think, were in the main involuntary, as they cannot be corrected now.

First of all we have a convenient distinction, which, as the writer observes, is only half arbitrary, between belief and faith, the latter corresponding to the "absolute, or all but absolute, universality of some kind of religious perception or religious feeling," the former to "the countless variety of forms under which that feeling has made its appearance." Then we have an enumeration of the five ways in which the mind is carried upward, or acts, or attempts to act, upon a higher power, and the six ways in which the Divine idea is communicated to men. The

illustration of these takes up the greater part of the two volumes, and probably it is here that we should look for the extension of plan referred to in a passage in the second book as a reason for deferring the discussion of the relation of Religion to Ethics to another work. In some ways the extension of the plan is matter for regret. The second book, which deals with the religious sentiment itself, is much the clearest and most satisfactory part of the work; it seems to have been written when the materials for the earlier part had been collected, and before it occurred to the writer that it was necessary to justify his conclusions by exhibiting a selection of the reading which had led to them.

To return. "The means of communication upward" are, according to Lord Amberley, all "consecrated;" they owe their sanctity to human devotion: they are "actions," as sacrifice, ceremonies, and the like; "persons," as ascetics; "places," selected for worship; "objects;" "mediators," priests, and priestesses, who offer the worship of the community. "The means of communication downward" are all "holy," because their sanctity is objective; men do not hallow them, they recognise that they are hallowed. They are "holy events," omens, dreams, ordeals, miracles; "holy places," sanctuaries, marked out by nature, as Delphi, or history, as Cuzco, graves, holy trees; "holy objects," animals, relics, fetishes, idols, amulets; holy orders, priests, and diviners, viewed as invested with a privileged authoritative character; last, and by no means least, "holy persons," i.e., the founders of religious systems, and "holy books." Both these classes are described at great length and in geographical order; from East to West, so that the writer is able to leave Christ and the Old and New Testaments till the last. Where this motive does not apply, the writer seems to have aimed at the legitimate effect of startling juxtaposition of the usages of the most distant parts of Asia, Africa, and America. The only European religion which is ever discussed is Christianity; there is no indication in any part of the book of the reason of this limitation. Otherwise, the collection of customs and rites is judicious and instructive, though we cannot praise the headings under which it is distributed. Like too many modern writers, especially in England, the author is inclined to form a purely abstract notion of alien belief and worship as it appears to him, and then to attribute this to the worshippers, and deduce all that they think or do therefrom; he would probably have maintained that all our real knowledge comes from experience, and he would have repudiated the preposterous assumption that the human mind is an independent source of error, but he is not sufficiently on his guard against arguing as though it were. We are only safe in explaining beliefs which we do not share when we have succeeded in tracing them up to the realities in which they originated. In both action and belief experience comes first and theory afterwards. Except in the highest religions, the act of worship is the primary thing and the object of worship a secondary thing; it may be doubted whether

in many religions the act of worship has an external object at all: worship is an attempt by some transcendental empirical process to strengthen what is within, or secure the favour of what is above, and it generally begins with the former, even where it does not stop short there. Is there any reason to think that Hindu asceticism is intended to purchase the favours of higher beings than man? Is it not simply the concentration of the powers of the human spirit till it seems the strongest power in the world? Is not libation at first simply rinsing the cup, and sacrifice burning the parts which would otherwise be thrown away? Is human sacrifice really an offering of the most precious victim? Is it not the impulse to get rid of those who seem to have brought ill-luck upon the community? The names applied to human victims in Athens point to this. Is not the impulse to give the firstborn for transgression—the fruit of the body for the sin of the soul—the idealisation of the less tragic impulse to be cross with a child when things go wrong, which sometimes takes a tragic shape even now when despairing parents make up their minds to send their innocent little ones to heaven? Again, all the divisions under which religious persons are treated really tend to obscure the nature of their authority, which is never created by a theory of higher powers which they propound, though it may be incidentally strengthened by a theory of higher powers which they transmit. In all cases their authority rests upon their having been born with a certain temperament, or acquired it at the entrance of manhood or womanhood, or upon a presumption that they inherit it, or, at any rate, are authorised representatives of ideas congenial to it. In a gifted primitive community, religion consists in honour to their persons and adoption of their ideas; in a primitive community which is not gifted, religion does not go beyond recourse to the exceptional personal powers which they possess or simulate. Sometimes this contrast is reproduced in different strata or sections of the same community, and then we have the conflict between priest and sorcerer, which Lord Amberley has traced in the laws of Manu and Moses and the Zend Avesta. The conflict is mentioned, it is not explained. So, too, we have a copious and valuable collection of rites at birth, puberty, marriage, and death, with hardly a hint at explanation, except the purely notional one that at puberty a man's troubles begin, and therefore it is well to prepare him for them by a painful ordeal. The curious Mexican custom quoted from Acosta of a year's religious retreat for both sexes at that period might have put the writer upon the true track: when nature is putting forth new strength, it is well to concentrate it under the strain of endurance and abstinence: it is then that Indian medicine men and women have the visions and dreams which make good their title to succeed their ancestors. As to funeral rites, we have no explanation at all, though there is probably no part of primitive religion which is so nearly ripe for analysis as the awe of the dead, depending partly upon the way the imagination is affected, first by the presence of the corpse, and then by the

disappearance of the familiar personality, and partly, perhaps chiefly, on the actual physical effects of the neighbourhood of a corpse not duly cared for on the nerves and other organs. The widespread custom of funeral feasts, where the survivors eat food offered to the dead, rests no doubt upon a sentiment, but the sentiment at most presupposes some dim experience of the fact that the risk of contagion or infection is greater upon an empty stomach. So, too, when we hear of an African sorceress called upon to prescribe for a child in fits, and answering that the ancestors are angry, and that the village is to be moved, it is impossible not to think that she is putting in a mystical way what a European doctor would put in a practical way by saying that they had been living too long too near their dead. Here, and throughout this part of the work, our complaint is not that we differ from the author's analysis, but that he hardly gives us an analysis to differ from; that he has classified his data instead of analysing them, which is the more to be regretted because a collector's analysis is more likely to be fruitful than that of an otiose speculator who reaps where he did not sow. Moreover, such fragmentary specimens of analysis as there is room for in the author's rather bewildering classification are often sound and striking. For instance, he finds the root of asceticism not in hope or fear but in a native repugnance to sensual pleasure, and notes it as a weakness in any religion that it does not know how to utilise the ascetic temperament. He is right too in pointing out that the ceremonies of Holy Saturday at Rome cannot be Christian in their origin, and in the more familiar identification of Christmas with the midwinter festivals of Italy and the North, though we should have liked to find traces of some preliminary reflection on the nature of the process, and such reflection was still more indispensable when the central rite of Christendom was to be compared with the deified drink of the Zend and Vedic Aryans. A thorough comparison would be instructive; only a thorough comparison could be inoffensive.

G. A. SIMCOX.

*The Church Bells of Leicestershire.* By Thomas North. (Leicester: Samuel Clarke, 1876.)

THE taste of Englishmen is much altered since the days of the author who called our ancestors "mighty ringers," "who would undertake more travel, and cost besides, to hear a peal of grandsires than they would bestow upon a generation of grandchildren." It is rare nowadays to find a man who knows the difference between *hunting* and *dodging*, or could tell a *bob major* from a *plain bob*, while, in towns at least, church bells are too often classed in the same category as barrel-organs and brass bands, especially when they ring for early service at a time when the present apolaustic generation prefers to be in bed.

Mr. North himself does not seem to be initiated in the mysteries of ringing, and to have devoted his attention chiefly to the out-sides of the bells, and the history of their founders, or *pyrotechni*, as Thos. Eayre, of Kettering, styles himself. The body of the

work consists of a catalogue of the bells in all the churches in the county, with copies of their inscriptions, and engravings of the letters and other ornaments.

Before the Reformation, church bells were formally dedicated or baptised, and the inscriptions of this period usually contain the name of their patron saint, or a verse such as—

"Caelorum Christi placeat tibi Rex sonus iste," which occurs several times. After the Reformation, the saints are of course disregarded, and the bells invite the people to "Come, come and pray," or to "Praise God always." Moral mottoes are common also, such as—

"All them that hear my mournful sound  
Repent before you lie in ground," in which the sense is better than the grammar. The following distich—

"Cum sono si non vis venire  
Nunquam ad preces cupies ire," is found on a seventeenth-century bell, but certainly suggests an earlier origin, and was perhaps copied from an older specimen. In course of time the dedication to saints was succeeded by the dedication to donors, though this does not often take the ludicrous form of the three following inscriptions:—

"At proper time my voice I'll raise  
And sound to my subscribers' praise."

"I'm given here to make a peal  
And sound the praise of Mary Neale."

"Resonabo laudes gentis Boothbeianae."

The sentiment is usually expressed in the more prosaic form of a list of names of churchwardens or committee-men. As a contrast to this, a bell at Harston bears simply, "The Parson and his people gave me, 1873."

The old bell-founders must have been a very illiterate class, or they must have left the composition of their inscriptions to their workmen, for errors of all kinds abound: some in grammar, such as—

"John Martin of Worcester he made wee  
Bee it known to all that do wee see,"

though here the exigencies of rhyme and rhythm may be pleaded for an excuse. The spelling is sometimes still queerer than the grammar: both in English, as "Cum cum and Prea;" and in Latin, as—

"Somrosa polsata monde Maria vocata,"

and, "In honore Bē Pertit," by which we suppose Petronilla—or, more probably, Perpetua—is intended.

Letters must have been wanting sometimes in a material as well as a metaphorical sense, for it is no uncommon thing to see one letter reversed doing duty for another, as *o* for *D*.

Leicestershire contains several specimens of what are called "alphabet bells"—that is, bells with inscriptions consisting merely of letters in their alphabetical order. Floor-tiles are occasionally found similarly ornamented, and so is a Norman font at Severn-stoke, in Warwickshire. The earliest specimens no doubt had some mystic meaning—perhaps, as Mr. North suggests, the rudiments of sound doctrine were symbolised—but it is curious that, in Leicestershire at least, none of the alphabet bells seem to be earlier than the Reformation, and most of them are as late as the seventeenth cen-

tury, a time when we should expect these meaningless inscriptions to be looked upon as superstitious and papistical, especially as the writing of letters of the alphabet formed part of the dedication of a church according to the Roman rite. It is possible that, in these cases, the bells may have been recast and the inscriptions copied, but it is strange that no undoubtedly early examples remain.

Mr. North does not fail to enliven his catalogue of bells by accounts of the various customs and traditions preserved in the different parishes; but we have not space to notice them here, and must refer our readers to the book itself, where they will find that in five villages there are endowments to ensure the ringing of the curfew, left by people, generally ladies, who had lost their way and were guided by the welcome sound. If this story occurs five times in one county, it would be interesting to know how many more instances could be found in the whole of England. In conclusion, we must not omit to call attention to the engravings of letters and other designs. Some of these are of great beauty, especially the figures of the Virgin and Child at Thurcaston; of an angel at Wanlip; and of St. Andrew at Welham; others are simply grotesque, as a design at Sileby, consisting of satyrs with claws instead of hoofs, playing with monkeys and squirrels.

C. TRICE MARTIN.

#### GRAY'S ELEGY IN FRENCH.

*Gray's Elegy.* Translated into French by J. Roberts, M.A., Fellow of Magdalene College, Cambridge. (London: Harrison & Sons, 1875.)

GRAY'S *Elegy*, like Gilbert's *Adieu* and *La Chute des Feuilles* by Millevoye, is one of those pieces of poetry that immortalise a poet's name and memory without his having necessarily any superior genius. What gives it this power? The one simple idea that finds an echo in every heart, and the pure form that clothes it, a form that easily impresses itself on the memory and is free from all obscurity and wordiness. Nothing can be more simple than the idea which runs through Gray's *Elegy*; the sight of a village churchyard awakens the sympathy and reverence of the poet for the unknown dead who have lived their peaceful lives without any display either of great virtue or great vice, but some of whom, had education or fortune favoured them, might have become famous in the world. This philosophical reflection, in itself so simple as to be positively commonplace, is so happily expressed, and the melancholy of its form of expression so penetrating, that the thought never suggests itself to our mind without Gray's verses sounding in our ears. And the personal turn given by the poet to the last six stanzas adds the crowning touch to the peculiar beauty of the piece. In imagination he sees one of the old men of the village standing by his grave addressing a loving farewell to the young poet who also has lived his life without either achieving great things or doing harm to any one.

Gray's *Elegy* has been translated into all the tongues of Europe, particularly often into French; and now an Englishman, Mr.



Roberts, has tried his hand at the task—a task difficult enough for a Frenchman, but which must be still more so for an Englishman. By attempting to give the literal meaning, verse for verse—we might almost say, word for word—he has increased the difficulty. Taking all this into consideration, it is bestowing great praise on Mr. Roberts's attempt to say that it is not a complete failure, and that he has been very successful with some of the verses. Unfortunately there are lines which are unintelligible: such, for instance, as—

"La pudique rougeur ne lui fut point honteuse."

Others are not French, as—

"On blâme comme si dégoûté de la vie."

But he has done what is still less pardonable in an Englishman than making faults of French, he has misconstrued the sense.

"Some village Hampden that with dauntless breast  
The little tyrant of his fields withstood"

does not mean

"Quelque jeune Hampden peut-être est couché là  
Qui ne souffrit jamais aux jeux la tyrannie."

A little tyrant is not a child-tyrant, but a tyrant on a small scale. M. J. Chénier has translated it much better:—

"Là peut-être sommeille un Hampden de village  
Qui brava le tyran de son humble héritage."

A wrong meaning generally is conveyed by Mr. Roberts having, almost throughout, substituted mythological names for allegorical abstractions. "Beauty" and "wealth" become "Plutus" and "Cythère"; "some mute inglorious Milton" is "quelque Milton inconnu d'Uranie"; "knowledge," "la Muse." Again we find the expression "l'encens d'Hélicon," and "la Cynthie" for the moon.

These are real misinterpretations in a piece that is quite modern, of which rustic simplicity should be the chief characteristic. It is giving it a false colouring to change the philosophical note into mythology.

To feel the difference between a translation by a genuine poet and one which is merely a creditable and toilsome labour, we should read M. J. Chénier's translation of Gray's *Elegy*. It is not so literal, but it produces on the French reader an impression similar to, though no doubt less powerful than, that produced by the original. Mr. Roberts will say that he wished to keep more closely to the original; but then why not make a prose translation?

G. MONOD.

*The West Coast of Africa, as seen from the Deck of a Man-of-war.* By the late Commander Hugh Dyer, R.N., H.M.S. *Torch*. (London: J. Griffin & Co., Cockspur Street, 1876.)

COMMANDER DYER's friends have done well in publishing his lively record of a year's experience of the "West Coast of Africa," inasmuch as, though seemingly not written for the press nor pretending to distinct literary merit, it may serve as some memorial of an intelligent British seaman, full of a zeal for freedom and civilisation, and animated by an enlarged spirit of charity. Interested in his subject from the fact that the region commemorated was one in which, twenty years before, he had lost an elder brother "gallantly leading his

boat's crew" in an attack on Lagos, Captain Dyer was peculiarly fitted to gather and impart information respecting its present condition and prospects; and in the little volume now put forth we have his survey—lasting through a full year—of the entire western seaboard of Africa from the Cape of Good Hope on the south to Cape Spartel on the north, in a little ship of 428 tons, which called at most places of importance *en route*, enabling its commander to gain such knowledge of the country and natives as might correct or modify the preconceptions of imperfect information. Making Cape Coast a starting-point, he seems to have divided the year between the *Bights* division of the West African station (which stretches from Cape Palmas to Cape Lopez, and is so called from the Bights of Benim and Biafra) and the *southern* division, which lies between Cape Lopez and the twentieth parallel of latitude, and which he regards as healthier and better in climate, harbours and markets, than the other division; although his general verdict on the whole coast is that the climate is less bad, and the soil more productive of food, cotton, oil, timber, and minerals than has been supposed; while there are good harbours and large rivers with natural highways to the interior. One great part of his work during the year was to assist or arbitrate at "palavers" of the innumerable petty kings, whose function seems to be to go to war with one another and obstruct these roads; and it is hard to conceive any service at the same time more ludicrous and yet more fraught with grave results than those which Captain Dyer and Commodore Commerel performed for King George Pepple, in arranging a peace between the men of Bonny and the men of Apobo (pp. 151-159), because this peace, brought about by a convention which enabled one king to air his patent-leather boots and tall "Lincoln and Bennett," and a rival potentate to figure in a naval uniform with a military officer's cocked hat, meant really and truly a revival of trade and commerce. A similar service was rendered to the King of Axim, whose quarrels and differences with Blay, the chief of the Ancobras, and Amaku, King of Apollonia, the Commander of the *Torch*, and a certain Dr. Johnstone, who was consul, coroner, and acting-commandant at Axim, were able to settle in the August of 1871. This, too, involved visits to each of the capitals of the rival chiefs, with, in most cases, a review of troops, very like Bombastes' ragged regiment, on the beach, in which warriors with slaves ornamented with fingers and jaw-bones, and carrying skulls smeared with blood, played a considerable part. Of Amaku, King of Apollonia, we are told that at the palaver he was surmounted by the large red umbrella with which we are familiar since the Ashantee war; but, on the whole, the impression left by Captain Dyer's account is, that these petty kings are well-affected—through fear, or a shrewd notion who are the most useful friends—to the English nation; and this is no small security for the accomplishment of our *vain d'être* in West Africa, the abolition of slavery, and the opening-out of trade in the interior. As regards the first of these there is yet a good deal to be done if

what Captain Dyer says be correct, that a court presided over by a British judge on the Gold Coast "can direct a reluctant slave to return and be obedient to his master" (p. 43); if, too, as is strongly suspected at Palmas, a chief market for Kroomen and labourers, mail steamers are found to have a hundred or more natives on board who are neither on the ship's muster-roll nor on the passenger-list. One of our author's errands was to enquire into this coast-labour traffic; and, though it was hard to prove a direct case of kidnapping, he held that there was grave suspicion of an opening of the slave-trade in a new form, and in his report recommended that the matter should be watched. There is much that is amusing in the accounts here given of society and its members at Cape Coast, at the recently Dutch settlement of Elmina, at Lagos, and elsewhere. One learns in the account of Elmina that a "Dutch widow" there may mean a native woman married according to native forms to a settler from Holland, who enjoys legal rights during the white man's residence in the country, and whose children are legitimate. The chief hotel at Elmina is kept by the widow of not one but several Dutch ex-governors, all of whom had returned to Holland. We believe that the same marital arrangement exists also at Mecca; though it would seem to have been devised rather in the interest of convenience than of morality. At Lagos the favourite local blockade of antagonistic kings, termed "stopping the roads," had so drained the colonial chest that when Mr. Larcom took for a time the duty of Colonial Treasurer he told Captain Dyer that he found but 3s. 6d. in it, and at his resignation, a fortnight later, it contained 14s. 9d. (see p. 55).

Among the most interesting accounts of excursions to the interior (for the notice of the Gaboon river disappoints us inasmuch as, though this is the gorilla country, no French officer had ever seen one, and the American missionary, Mr. Bushnell, in a residence of twenty-five years, only *two young ones, dead*) is the ascent of the Congo river (pp. 145-50), the channel of which was very wide and deep, up to Punta de Lenha, thirty miles above Banana. Hence the party got by a steam-pinnace through a rapid stream to M'Boma, the channel widening between the two places to twelve miles in breadth, and the country beyond the fine river scenery becoming rich and picturesque. M'Boma used to be the great slave dépôt of the South Coast, as Lagos was of the Bights, where it was not uncommon formerly to keep from 10,000 to 30,000 slaves in stock. Happily it has still a good market for palm oil, and hopes soon to be the great mart for ivory. Forty miles above M'Boma were the Falls of Yellala, which our explorers failed to reach owing to the violence of the current and the failure of coals. Civilisation hereabouts is at a low ebb, if we may judge by the sight our author's eyes beheld of five men chained together with iron rings round their necks as a punishment for pilfering. This is bad enough, but in another town (Kabenda) a man was roasted alive for lending the key of his chief's cash-box to his sons to help themselves to his doubloons (p. 142). As is natural among such unenlightened races,

"fetishism" is the ruling faith. Next to it comes a belief in "dash," which is the West African synonym for "a present" or "douceur." Most of the chiefs and potentates took this out, when they could, in rum and spirits. The *soi-disant* Bishop of the Island of Anno Bom, a dependency of Fernando Po, where there are twenty-two professedly Roman Catholic churches and a cathedral for a population of 600, asked for a *dash of candles!* The King of the island and his interpreter preferred a dash of rum (p. 163). These and like notes of intercourse with the natives of the West African Coast give a value to the work before us, the only drawback to which consists in certain grammatical solecisms, such as (p. 65), "antelopes had been shot *close to*;" plausible for plausible (p. 90); and in two instances (p. 140 and p. 161) "flags" are spoken of as "flown," not when they have disappeared, as the participle is used in the saying "the bird is flown," but in the sense of "hoisted" or "unfurled."

JAMES DAVIES.

#### WALT WHITMAN'S NEW BOOK.

*Two Rivulets.* By Walt Whitman. (Camden, 1876.)

THE new volume by Walt Whitman will not be found to contain any very important illustrations of his theory of poetic composition, or any very original ethical statements, but it throws a good deal of light upon his personal character, and embraces much individual and incidental matter which is of very high interest. In the first place, we fancy that it will be difficult for any sincere critic, desirous of judging without prejudice on either side, to read the "Memoranda during the War" without acknowledging that the author is personally brave and self-sacrificing, and the preface to the whole without admitting that his aims are pure and his belief in his own mission genuine. It has become difficult to speak of Whitman without passion. His opponents expend upon him every term of obloquy, private and public, which their repertory contains; his more extreme admirers claim for him all the respect reserved, long after their deaths, for the founders of successful religions. Between the class that calls Whitman an immoral charlatan bent on the corruption of youth, and the class that accounts him an inspired prophet, sent, among other iconoclastic missions, to abolish the practice of verse, there lies a great gulf. One would like to ask if it be not permitted that one should hold, provisionally, an intermediate position, and consider him a pure man of excellent intentions, to whom certain primitive truths with regard to human life have presented themselves with great vividness, and who has chosen to present them to us in semi-rhythmic, rhetorical language, which rises occasionally, in fervent moments, to a kind of inarticulate poetry, and falls at others into something very inchoate and formless. A wise admirer might even say that the book called *Leaves of Grass* was intended to give a section, as it were, of the ordinary daily life of a normal man, and therefore properly falls, as every life does, occasionally into

shapeless passages of mere commonplace or worse, Poetry proper being always occupied with the rapid and ecstatic moments of life, whether in sorrow or pleasure. The folly of refusing to admit any beauty in Whitman's work seems obvious in the face of a dozen such passages as the famous "Burial Hymn," or the picturesque parts of the rhapsody called "Walt Whitman;" the danger of acknowledging him with too little reserve is best realised if one conceives the dread possibility of the arising of a school of imitators of his tuneless recitative.

The book before us contains all the small miscellaneous writings of Whitman now collected for the first time. In verse (or recitative) we have the "Passage to India," which appeared in 1872, and "As a Strong Bird on Pinions Free," dating from the same year. The prose book called "Democratic Vistas" was printed in 1871, and all, therefore, which we have to consider here is the opening cluster of rhythmical pieces called "Two Rivulets," the "Centennial Songs," and the prose "Memoranda during the War," all which are now published for the first time. Of the brief but varied contents of the first of these, the most remarkable is a dramatic soliloquy put into the mouth of the dying Columbus, who, sick to death with grief and disappointment, but indomitable still, paces the shores of Jamaica and utters his piteous and majestic lament:—

"I am too full of woe!

Haply I may not live another day;  
I cannot rest, O God, I cannot eat  
Or drink or sleep, till I put forth myself,  
My prayer, once more to Thee,  
Breathe, bathe myself once more in Thee, commune  
With Thee, report myself once more with Thee."

The division into lines is our own, the sequence of no words being altered, and it will be seen how naturally the slow march falls into scarcely irregular blank verse. This piece, which might take a place among the death-songs of "A Passage to India" may be contrasted with "The Ox-Tamer," a very fine study of life in the West, where

"In a far-away northern county, in the placid, pastoral region,  
Lives my farmer-friend, the theme of my recitative,  
a famous Tamer of Oxen."

This is a worthy pendant to the description of the bridal of the Trapper, and the similar passages of marvellous picturesque directness to be found in *Leaves of Grass*. An address "To a Locomotive in Winter" is certainly the most vivid and imaginative view of an apparently hopeless subject yet achieved. "From that Sea of Time" presents a remarkably beautiful idea of the poet holding to his ear, one after another, the limpid and voiceless shells blown up on the shore of history, and hopelessly striving to gain from their murmurs some tidings of the sea of Time from whence they come, a thought kindred to the famous fancies of Wordsworth and of Landor. There is not much else in the section which possesses special merit, and there is one piece, called "Eidolons," which contains almost every vicious habit of style which Whitman has ever adopted, and which is quite enough, alone, to make the general objection to his writings plausible.

Of the four "Centennial Songs," one, "The Song of the Redwood Tree," has something primitive or Vedic in the strength of

imagination which links in it in one great chorus the vast forces of nature, rain and snow and the wild winds, colossal trees, and huge mountains, and the serene skies above them all. This heroic chant is full of an arrogance appropriate to the occasion, and is far above any perfunctory trickle of complimentary song. The other three rhapsodies are hardly poetic, though vigorous and sympathetic. In the determination "to sing a song no poet yet has chanted," Whitman forces into his page an enumeration, of necessity fragmentary and whimsical, of the mechanical inventions and natural products of America. The result is decidedly grotesque. There is a very advanced Swedish poet of our day who has introduced "petroleum" into his verse, but that was in singing of the French Commune, and even he, and certainly every other bardic person, small or great, would shrink from inditing such a line as:—

"Steam-power, the great express-lines, gas, petroleum."

The catalogue of the limbs of the human body, which has been so much laughed at in *Leaves of Grass*, was better than this. To Whitman the world and all it contains is so ceaselessly exciting and delightful that he is willing to let any objects whatever pass before his imagination in a kind of ceaseless phantasmagoria. This, however, is not enough for a poet; he has a constructive and elective work to do. Shelley has described the poet's enjoyment in the mere lazy observation of the current facts of nature, but he has not neglected to observe that this is not in itself poetry, any more than food or even chyle is in itself blood, for he has been careful to add:—

"Out of these create he can  
Forms more real than living man."

It would be too much to assert that no poet will ever arise great enough to create nurselings of immortality out of the observation of such matters as express-lines, gas or petroleum, but certainly to recapitulate with emphasis the names of these things is not to produce poetry.

Space is not left us to characterise fully the "Memoranda during the War." They are notes, fragments, ejaculations of the most unaffected kind, and do more than any other writing to endear Whitman to us. There is something inexpressibly tender and manly in the tone of these notes; and something exceedingly stirring in the description of the alternate excitement and depression of the war-time: the pleasure in the presence around him of so many brave and handsome men, all fired with the same patriotic exaltation; the sadness of watching the deaths of so many of these in the prime of life. In the true spirit of his own passionate "Calamus," he wandered from tent to tent, ministering to the dying, comforting the wounded, bearing everywhere about with him that fragment of fragrant reed, that fascination of personal character, which he values so highly, and which he exercises over many who know him only through his books. From a literary point of view, his prose style may be justly criticised as heavy and disjointed, but the intrinsic interest of the story easily carries the reader above it. In some cases, as in the marvellously powerful



description of the scene in the theatre when President Lincoln was shot, he is swept away into real eloquence, as in his recitations into real poetry, by the fervour of his imagination. The ethical purpose of the book—and it is needless to say that it has one—manifestly is to exemplify in a very tragical passage of real life the possibility of carrying out that principle of sane and self-sacrificing love of comrades for one another which Whitman has so often celebrated in his most elevated and mystical utterances. It is the old story of Achilles and Patroclus transferred from windy Troy to the banks of the Potomac. It is conceivable that when all Whitman's theories about verse and democracy and religion have been rejected or have become effete, this one influence may be still at work, a permanent bequest of widened emotion to all future generations.

EDMUND W. GOSSE.

*A Treatise of Marryinge Occasioned by the pretended Divorce of King Henry y<sup>e</sup> Eighth from Q. Catherine of Arragon divided Into three Bookes written by the Reverend & learned Nicholas Harpsfield L.L.D. the last Cath. Arch-deacon of Canterbury.* It is a copy of a Manuscript whose Originall was taken by one Topliffe a Pursuivant out of the house of William Carter a Catholicke Printer in Q. Elizabeth's dayes, and came to the hands of Charles Eyston by the favour of Mr. Francis Hildesly R S I. in Com. Oxon Transcribed by William Eyston Anno Dni 1707.

(Second Notice.)

In estimating the value of Harpsfield's work, it must not be forgotten that it was written in the reign of Mary, when all the recent changes of religion, effected during the six years of her brother's reign, had been undone, when the Church and nation had again acknowledged the Papal supremacy, and there seemed some reason to expect that the re-establishment of the old religion was likely to be permanent. The premature death of the Queen made an entire change in the aspect of affairs, yet the Catholic party were even then anxious that this MS. should appear in print at a time when many of the jubilant expressions used by the author would have seemed quite out of place, and when the reversal of all that he deemed indications of God's displeasure at the divorce of Catharine of Aragon had taken place. The narrative is not, however, the less interesting because a few years' interval had disappointed the expectations of the writer. And, indeed, it must have been with his own sanction that his work was placed in the hands of a Catholic printer to be printed (of course anonymously), and to be circulated both at home and abroad. It was a hazardous attempt, and his printer, William Carter, was exposing himself to the danger of being hanged, a death which he afterwards actually came to in 1583. Yet, though the progress of history detracts considerably from the value of Harpsfield's arguments for the villany of the divorce derived from the consequences it entailed upon individuals or upon the nation at large, there was enough of atrocity practised in Edward's reign, much of which

has never yet been brought to light, to justify his view of the favour of Almighty God having been altogether withdrawn from the realm. One of these atrocities he describes as if he were an eyewitness, as follows (Book iii. p. 111):—"O what a detestable and ugly sight was it to see y<sup>e</sup> blessed Body of Christ taken from the Altar yea in an Universitie before y<sup>e</sup> whole company of a Colledge (I tremble and shake to tell it) and to be villanously and wretchedly conculcated and trodden under foote."

There was surely some reason for his thinking that the male child his father had so anxiously desired was not exactly doing what that father would have approved of. Soon after narrating this story as illustrative of the general proceedings of the reign, he observes (*Ibid.* p. 113):—

"So King Henry the 8 among all his other misfortunes in marriages, would (as he well might) have said that this was the greatest that ever hee had, to have such a male childe. Yea I think verily hee would have beaten him out of his sight as I credibly understand himself was beaten of his father, saying to Aleocke Bishop of Ely then present and intreating for him, 'For this child shall be the undoing of England.'"

It may be worth while, before going further, to notice that this story as told without any name by Harpsfield is amply borne witness to by other historians. Anthony Wood gives us the name of the miscreant, William Bickley, who was promoted by Elizabeth in 1585 to the bishopric of Chichester—let us hope not in consequence of, but after he had repented of his act of sacrilege.

We have already said that the *Treatise on Marriage* is cast in the form of a vindication of Sir Thomas More for refusing to take the oath of supremacy and to acknowledge the right of succession for the children of the marriage with Anne Boleyn. We have also given some account of the first of the three books into which it is divided, and which contains the reply to the king's book, which was printed with the decisions of the universities. The second book contains the arguments against the opinions of Aegidius, of Marcus Mantua—a celebrated jurist of Padua, who wrote on the king's side—of Robert Wakefield, and, lastly, of a little volume published in 1533, called *The Glass of Truth*. It is only when, after having despatched the first four of these writers, he comes to the last, that Harpsfield's work is invested with any historical interest. We hope we shall not be thought to disparage the value of the earlier portion of the work, viz., the first book and the first half of the second book, if we say that it will not be interesting to those who do not know something of law and theology. On the contrary, these parts are the most valuable parts of the whole treatise, for Harpsfield was a first-rate canonist, and by no means contemptible as a theologian; but no one will deny that the historical portions are of first-rate value as proceeding from the pen of a contemporary writer. This part of the work begins at page 93 of the second book (Eyston copy).

In direct contradiction to Mr. Brewer's recently expressed opinion, Harpsfield speaks most decidedly of the idea of the divorce having been suggested to the king in the first instance by Wolsey, either directly or

through the medium of John Longland, the Bishop of Lincoln, who was the king's confessor. For such an assertion as this no evidence could be produced, as, if the matter were true, neither of the parties concerned would have been at all likely to give Harpsfield the information. But the points on which our author is most to be trusted are those in which he speaks of himself as an eyewitness—as of the meeting of the king with Anne of Cleves, to which we have already alluded—or those in which he quotes living authorities, as he does for the following anecdote of Warham's prophecy with regard to Thomas Cranmer, his successor in the see of Canterbury. He says that Warham—

"charged upon his blessing the r<sup>t</sup> worshipful Sir William Warham his nephew and godson being then a young gentleman and waiting upon him in his chamber that if ever after his death any should succeed in that see called Thomas he should in no case serve him or seek his favour or acquaintance; for there shall one of that name shortly enjoy that see that shall as much by his vicious living as wicked heresies dishonour waste and destroy the same and the whole Church of England as ever the blessed bishop and martyr St. Thomas did before beautify, bless, adorn and honour the same."

This, he says, he heard not long before the time when he wrote it from the mouth of Sir William Warham, who was still living.

In continuing his narrative of the details of the proceedings in the matter of the divorce, he gives many particulars which would thirty years ago have been quite new to the world; but which have, since that date, been published from original sources in the *State Papers of the Reign of Henry VIII.* and elsewhere. And if the editor of those volumes had been aware of the existence of Harpsfield's MS. he would have been saved from falling into some erroneous conjectures of the readings in mutilated papers, as he would also have been enabled to fill up gaps which he has left where the MS. from which he printed has been injured by fire or damp. The history of the proceedings of the Legatine Court in 1529 is probably given from personal acquaintance. The transactions with Rome are given in some instances verbatim from the original letters, which Harpsfield professes to have seen, and from which he quotes almost in their very words when he does not profess to be referring to them and might be thought to be using his own language. If Harpsfield's MS. had been published a few years ago, probably people would have disbelieved and attributed to Catholic rancour the story about the king's applying to the Pope for a dispensation to have two wives at once, of which it is said that "some great reasons and precedents, especially of the Old Testament, appear." But that Harpsfield is exactly accurate in what he says is proved by several letters which have been published, partly in the *State Papers*, and some in the *Records of the Reformation*, printed at Oxford in 1870. It is evident, however, that he had seen one letter which has been lost, unless it exists in the Vatican library, as no notice of it is taken by Mr. Brewer in his *Calendar of the period*. There is one point, however, at least in which

Harpsfield is mistaken. He entirely confuses the date of the marriage of Anne Boleyn, which took place, as Sanders correctly says, November 14, 1532, and not in April, 1532, a whole year before she was publicly acknowledged as Queen.

One interesting story is told towards the end of the historical part of the narrative, part of which was known before, and for the remainder of which he quotes an eyewitness who was still surviving. Friar Peto, an Observant of Greenwich, preaching before the king on Passion Sunday, dissuaded him from the divorce by comparing Henry to Ahab, and himself to Michaias, who opposed the 400 false prophets. He denounced his doings in no measured language:—"I beseech your grace to take good heed lest if you will needs follow Achab in his doings you incur his unhappy end also and that the dogs lick your blood as they did his, which thing God forbid." The rest of the story, for which Harpsfield refers to one William Consell, who was present, is as follows:—

"At what time his dead corpse was carried from London to Windsor there to be interred it rested the first night at the monastery of Sion which the King had suppressed; at which time were it with the jogging and shaking of the chariot or for any other secret cause the coffin of lead, wherein his dead corpse was put, being riven and cloven, all the pavement of the church was with the fat and the corrupt putrefied blood dropped out of the said corpse foully embued. Early in the morning those that had the charge of the dressing, coffining and embalming of the body with the plumbers repaired thither to reform that mishap and lo suddenly was there found among their legs a dog lapping and licking up the King's blood as it chanced to King Achab before specified. This chance one William Consell reported saying he was there present and with much ado drove away the said dog."

In these and other anecdotes related by Harpsfield he does not, of course, attempt to conceal his bias, and their truth and credibility must be judged of by the estimate that is formed of the character of the writer. And it is of the utmost importance to remember that, however he may have been deceived, he was quite incapable of palming off on the world that which he did not fully believe himself. That he had remarkable means of getting at information on facts is plain enough, and when he avouches that he heard from eyewitnesses, or that he was himself an eyewitness, he is quite entitled to our belief. And there is one instance in which he alone of all writers has given a true account of the proceedings. It is as regards Cardinal Pole's conduct at Paris in the matter of the divorce. There is not a hint in Pole's own writings, or in any historical work, that he had ever taken any active part for the king in collecting votes favourable to the divorce. Harpsfield, however, alludes to a letter or letters written by the king to him at Paris for this purpose; and, though he does not imply that he absolutely worked for the king in the matter, he speaks of Pole as having left the matter to be done by some colleague who was associated with him—not by any means implying, as might be gathered from historians, that Pole was at that time averse from interfering at all in the matter. Now, till the appearance of the *Records of the Reformation* no evidence to implicate Pole

in the affair was producible; but the two mutilated letters addressed to him from England, which have been printed in the appendix to those volumes, together with the original letter from Pole himself to the king, written from Paris, July 7, 1530, published in the same collection, plainly prove that for a time Pole did interfere on the king's side, though it is probable that from conscientious scruples he soon desisted from taking any part, and afterwards, as is well known, vehemently opposed the divorce. This was in June, 1530. The well-known story of his interview with the king was in the following year, and is told by Harpsfield pretty much as Pole's biographers have narrated it; but Harpsfield's narrative, though borne out minutely by Beccatelli's, implies more strongly than any other that Pole was at first guilty of irresolution and want of moral courage.

The second book ends with a short dissertation as to the methods employed by the king in procuring the sentences of the universities of France, Italy, and England in his favour, and as to the value of the sentences when obtained. We have occupied so much space with the description of part of the contents of this second book that we have left very little room for the third, which is equally interesting. It commences with a recurrence to the main subject of the treatise, which professes to be a defence of Fisher and More for their conduct in refusing the oath to the succession, and in the course of the argument several historical facts as regards Anne Boleyn are noticed, impugning the validity of the marriage as having taken place before the decree of divorce had been pronounced by Cranmer at Dunstable, and as being the marriage of the king with the sister of a woman who had been his mistress. Here Harpsfield also mentions the report which he professes to have heard that the king had had a similar *liaison* with Lady Boleyn, the mother of Anne and Mary. The following anecdote he gives on the authority of the celebrated merchant Anthony Bonvise, who, he says, had it from those who were likely to know the state of the case, but he does not mention who they were. He says (Book iii. p. 57):—

"Sir T. Wyatt the elder understanding that the King minded to marry her came to him and said, 'Sir I pray your grace pardon me both of my offence and my boldness. I am come to your grace to discover and utter my own shame. But yet my most bounden duty and loyalty that I owe to your grace and the careful tending of your honour more than of my own honesty forceth me to do this. Sir I am credibly informed that your grace intendeth to take to your wife the lady Anne Bulleyn wherein I beseech your grace to be well advised what you do, for she is not meet to be coupled with your grace her conversation hath been so loose and base, which thing I know not so much by hearsay as by my own experience as one that have had my carnal pleasure with her.'"

The chief purpose of the third book, however, is to represent the mode in which the author thought God had punished the king in his subsequent marriages with Anne of Cleves, Jane Seymour, and Catharine Howard, in illustration of the text, "wherewithal a man sins, by the same shall he be punished."

Among other evils he mentions also the mode in which marriage was generally

throughout the land abused and divorces permitted in the succeeding reign, specially inveighing against the conduct of the clergy in this respect. He supplies here an additional testimony to Sanders' story about Mrs. Cranmer being carried about in a chest with breathing holes. Hitherto the credibility of the story has rested solely on Sanders' assertion, but here is an earlier and more trustworthy and quite independent authority who states the same:—

"The Archbishop of Canterbury was married in King Henry's days but kept his woman very close and sometimes carried her about with him in a great chest full of holes that his pretty nobsey might take breath at. In the meantime it so chanced that his palace at Canterbury was set on fire. But Lord what a stir and care was there for this pretty nobsey; for this chest all other care in a manner was set aside. He caused that chest with all speed to be conveyed out of danger and gave great charge of it crying out that his evidences and other writings which he esteemed above all worldly treasure were in the chest. And this I heard out of the mouth of a gentleman that was there present and knew of his holy mystery" (Book iii. p. 97).

He adds to this story that Edmund Cranmer, the Archbishop's brother, was married and took an oath to Thirlby, Bishop of Ely, that he was not married; and that Holgate, Archbishop of York, in his old age married a girl of fourteen or fifteen, who was betrothed to another. No vouchers are given for these two anecdotes. The first is new, the last is notorious, as the girl's husband (so called) made a complaint to the Privy Council against the Archbishop, who had at least this to say in his defence, that, having broken the oath of celibacy as a Gilbertine prior, he had married at the instigation of the Protector Somerset.

In estimating the value of this MS., it should be added that there are two or three mistakes of history, or at least things which must be pronounced doubtful. But we have said enough by way of introducing it to the world. Finally, we are glad to be able to announce to our readers and the public at large that all the historical part of the second book is already in type, and may be expected shortly to appear in a volume of *Miscellanies* under the editorship of Lord Acton, in the series of the Philobiblon Society.

NICHOLAS POCKOCK.

#### NEW NOVELS.

*Cripps the Carrier, a Woodland Tale.* By Richard Doddridge Blackmore. Three Volumes. (London: Sampson Low & Co., 1876.)

*Phoebe Junior, a Last Chronicle of Carlingford.* By Mrs. Oliphant. Three Volumes. (London: Hurst & Blackett, 1876.)

*The Adventures of Tom Sawyer.* By Mark Twain. (London: Chatto & Windus, 1876.)

In his latest book, Mr. Blackmore has reverted to one of his earlier manners, and *Cripps the Carrier* has more affinity with *Cradock Nowell* than with any of the novels which he has issued between the two. In one respect the earlier book is also the better. Those who are acquainted with it know that its alternative title is *A Tale of the New Forest*, and it is very rich in



those word-pictures of scenery and atmospheric effect in which the author, like Mr. William Black, excels most of his contemporaries. But this new book, though it is styled a "woodland tale," is by no means so abundantly illustrated with landscape, nor is there anything to equal the cherry-orchards of *Alice Lorraine*. The story, however, as is usual with Mr. Blackmore, is thoroughly well put together, and his characters are real flesh and blood, as unlike as may be to the colourless lay-figures which do duty in most novels for abstract conceptions. The titular hero, though not the centre of the dramatic interest, is certainly the most vividly depicted person of the story, and his humours, together with those of his degenerate brother, Leviticus Cripps, the pig-dealer, are very entertaining. But *Lorna Doone* and the Peninsular episodes of *Alice Lorraine* seem to prove that Mr. Blackmore is strongest in the historical novel; and of that kind of literature we have so little that is really good since *Esmond* appeared that it is a pity for him to spend his powers on a type of story which many others can write, if not so well as he, yet well enough to be pleasantly readable, and wherein the humour, instead of being, in Shakspeare's fashion, a foil and relief to the main narrative, which may be tragic enough, is the be-all and the end-all of the whole matter. *Cripps the Carrier* is exceptionally good *genre*, but Mr. Blackmore is capable of high art, and we have a right to expect it of him, and to ask that his next book shall have a broader area and theme than a love-story in a corner of Oxfordshire.

It is very seldom that second parts to stories are successful, particularly when there is a long break in time, not only in the fiction itself but in the date of composition; a truth of which perhaps the most melancholy modern instance is Mr. Hughes' *Tom Brown at Oxford*. It has been Mrs. Oliphant's exceptional good fortune, however, to have achieved a success of this very kind in *Phoebe Junior*, which brings the annals of *Salem Chapel* down into another generation. The heroine is the daughter of Phoebe Tozer, the buttermilk's daughter, and of the young minister who made a 'it in Carlingford after Mr. Vincent's departure from that little town. She represents a more modern phase of Nonconformity, that which is due to the ease and culture which the development of commercial wealth in our day has made possible to a class which was formerly excluded from such advantages, and the sketch of the congregation at Crescent Chapel, Regent's Park, shows as keen an observation of this newer type as the first *Chronicle of Carlingford* did of the rural variety of Dissent. The "leading member," a coarse, hard millionaire, is scarcely so clever a piece of drawing as his congener in Mrs. Gaskell's *Ruth*, and the central clerical figure in her own *Rose in June* is a more careful study than the Mr. May of this book; but Phoebe Junior herself is admirably drawn, in her self-poised calmness and good sense, her intellectual culture, and her perfect taste in dress; while at the same time there is just enough said to show that the refinement, genuine enough in its way, is only very thick plating

of the best quality, and not solid metal throughout. This becomes clearer in the young lady's love-story than anywhere else. She chooses the more eligible suitor, regarded from the worldly point of view, and disregards the nobler type. And the man she chooses is a fool, with a plain streak of selfishness, obstinacy, and vulgarity in him, for whom, though she has no repugnance, yet she has no special affection, such as clever women sometimes do entertain for fools, as George Eliot has noted in *Amos Barton*. Given Phoebe Beecham as Mrs. Oliphant seems to draw her, this is an artistic fault; given her as we think she is really conceived by the author, it is a very subtle way of marking the strain of Tozer coarseness in her blood, not quite purged out by superior educational advantages. One other matter is, we doubt, not quite so truly in keeping with the character, and that is the considerable number of times in the course of the narrative when the young lady relieves herself with a good quiet cry. An outbreak of the sort, under rare and exceptional strain, now and then, would be natural enough, but not in the case of a constitutionally equable temperament brought in contact with minor worries. The contrast between the girl and her grand-parents in their ways and thoughts is very cleverly drawn, with some touches of real humour; and there are passages scattered through the book which show that Mrs. Oliphant is fully alive to the social peculiarities of the classes she has set herself to limn for us. In particular the uneasy sense of social inferiority which the circumstances of English life have impressed on Nonconformists collectively is shrewdly worked into the story; but, except a casual reference in one episode, there is no reference to another noteworthy point, the curious glamour and attraction that the Church of England exerts over a certain class of cultured Nonconformists; very similar in degree and kind to that which the Roman Church exerted over the Tractarians of the first twenty years of the Oxford movement—though it usually affects the flocks far more than the pastorate. It is, we think, doing them some injustice to imply, as Mrs. Oliphant appears to do, that only the superior social advantages of the Establishment influence them, though they certainly count for a great deal in an aristocratical commonwealth such as ours. Tozer the buttermilk himself revisits us, and fully sustains his former reputation, so that altogether this last *Chronicle of Carlingford* not merely takes rank fairly beside the first, which introduced us to Salem Chapel, but surpasses all the intermediate records, and is an improvement on the author's immediately preceding work, the *Curate in Charge*.

In the sketches by which Mr. Clemens, who is pleased to call himself Mark Twain, first became known to the English public, there is one of a bad little boy who didn't come to grief, which is obviously capable of being indefinitely developed. Some such idea seems to have prompted the composition of *Tom Sawyer*, who is own brother, or at least cousin-german, to the bad Jim of the *Sketches*. He goes through a variety of adventures, for whose authenticity Mark Twain pledges himself, although they did

not all happen to the same person, and the book, which is a very amusing one in parts, has a certain value as showing what kind of animal the American schoolboy is, and what odd fancies and superstitions he indulges and practises, or at least did some thirty or forty years ago. Traditions of the sort have such vitality, and are so readily handed down by one generation of schoolboys to another, that there is little reason to believe them extinct now; and those who are curious in such studies will note that some at least are survivals of old English usages, themselves the *detritus* of a vanished Paganism; while the common-school discipline as depicted in *Tom Sawyer* will recall to a few at least Mr. George Macdonald's vigorous sketches of the Scottish parish-school in *Alec Forbes of Howglen*. In each case, the whole is differentiated by the conditions of American life; but the parentage cannot be mistaken, and no one could take *Tom Sawyer* for either French Canadian or Pennsylvania Dutch in descent and instincts. The book is designed primarily for boys, but older people also will find it worth looking through.

RICHARD F. LITTLEDALE.

#### NEW ATLASES.

AMONG some new atlases, specimens of which have reached us, *The Public Schools Atlas of Modern Geography*, edited by the Rev. G. Butler (Longmans), deserves notice as being based on a somewhat different system from the generality of such publications. It is mainly intended, as we are informed in the introduction, "as a hand atlas for the middle and upper classes of public schools, to accompany the study of such books of modern history and geography as boys use." As far as our own experience of one of the principal public schools goes, this is by no means an ambitious aim, for the amount of geographical instruction there imparted had, *consule Planco*, dwindled down to a sheer mockery. And even now it is plain that, owing to the manner in which geographical knowledge is discouraged at Oxford and Cambridge (a blot which Mr. Butler does not fail to hit), its study has become, so to speak, fossilised in many of our public schools. It is, therefore, a good sign to find a gentleman whose associations might naturally have been expected to lead him to run in the old grooves insisting on the manifold importance of the study, and on the scant attention it receives from educational authorities. In the present atlas he has made an endeavour to improve the maps in various ways—viz., by having them engraved on a somewhat larger scale than usual, by avoiding too much crowding in the names, and by striving after clearness and accuracy of delineation. Full credit should be accorded to Mr. E. Weller for the manner in which he has accomplished these latter tasks. The outline and writing are very clearly engraved, and the hatching is, on the whole, neat. We think it would have been better not to adopt one uniform colour for all divisions of continents and countries. One of the main objects of a variety of colour in maps is to distinguish the nationalities of different territories, and enable the learner to group different possessions under one or more flags. Most of the maps do not occupy more space than the book does when open, but, as this rule has been broken through in the case of the United States (a folded map), we must urge that Asia and Africa should have been similarly treated, the scale of each being very insufficient. On the whole, the maps are fairly brought up to date, and this in an atlas which is not intended for conveying accurate topographical information is probably as much as can be expected. The chief

fault of the work in our opinion is the total omission of lines of communication such as railways, telegraphs, steamboat and caravan routes, &c. It is impossible to study rightly the history of passing events without a knowledge of these, and in all modern history they play a part of some importance. Nevertheless, viewed as a whole, this is a great improvement on the ordinary run of school atlases.

THERE is some difficulty at present in the way of placing the admirable results of the Ordnance Survey within reach of the general public. The one-inch scale, though well suited for the increasing body of tourists, is too cumbersome and expensive to allow of a complete set being kept for reference. *Phillips' Atlas of the Counties of England*—which, by-the-by, includes Wales and the Isle of Man—is a good attempt to provide a set of standard maps on a reduced scale. From the plan, however, of devoting each plate to a separate county or riding, it labours under the disadvantage of having no one uniform scale, the scale varying in each case (and within considerable limits) according to the size of the county. The counties are coloured so as to show the Parliamentary divisions, which of course have their interest; but for our part we should have much preferred to see the hundreds shown up, the historical importance attaching to these being considerable. The present plan certainly enables the extraordinary vagaries committed by our legislators in defining the limits of boroughs to be tolerably appreciated. Although the hills are rather meagre, the general execution of the maps is far from bad. The names, which are very numerous, are clearly engraved and tolerably artistically grouped, and the outlines are well defined. The *Atlas* deserves to be supplemented by somewhat similar maps of Ireland and Scotland, and the set will then form a useful series, well adapted for reference, and for almost any purpose which the one-inch Ordnance Survey maps can be called on to fulfil.

THE *Unrivalled Atlas* of Messrs. W. and A. K. Johnston failed to enlist our immediate approbation owing to its pretentious title, and to an ugly design of unknown import on the cover. The maps, however, proved upon examination to be tolerably drawn and very fairly to represent the present state of our geographical knowledge. Indeed, in the case of Africa, research has been so stimulated that Lieutenant Cameron's recent survey of Lake Tanganyika is duly embodied, not to speak of Schweinfurth's work to the north-west of Lake Albert. There are blemishes, as there will be in most maps. In the map of Palestine there is a confusion between the modern and ancient names of places and divisions, and an absence of distinctive lettering to show the difference between them. In a future edition this might be rectified without trouble. It is also an odd omission for Cashmere or Kashmir, as the name of a native state of India, not to appear in the index of names. On turning to the map, we find that principality labelled "Golab Singh's dominions," although Golab Singh died about eighteen years ago, and the present ruler is Runbir Singh. The divisional names, too, "North-West Provinces," and "Oudh," are omitted. Railways, we are glad to say, have been inserted, and if telegraphs and cables had been added it would have been a very useful feature. We are sorry to see that that old but absurd practice of grouping together a number of tapering peaks so as to show the relative heights of the principal mountains is adhered to, as well as a comparison given of the lengths of certain great rivers, among which such giants as the Yukon, the Lena, the Obi, and many others are conspicuous by their absence. The atlas, however, contains a very great deal of accurate information for the low price of 3s. 6d., and we must not complain if we get a little chaff with our wheat.

*A Series of Twelve Maps for Map Drawing and Examination*, by Mr. Charles Bird (Stanford),

form a set of maps in outline, with numerical references to the names, which are given in the appendix. They are well adapted for imparting a sound elementary instruction in geography.

OF *Warne's Shilling Atlas*, containing twenty-six maps, we can testify that it is very neatly printed in colours. But if such a publication was to be issued, why not take a good and recent set of maps for a basis? As it is, the maps are in too many cases erroneous, and the atlas, though costing very little, is not wholly trustworthy.

THE *Scripture Atlas* recently published by Messrs. W. & A. K. Johnston, is an admirable companion to the student of the Scriptures. Nothing so much tends to elucidate historical passages as a clear notion of the relative position of the scenes in which the events described took place; and all the lessons to be derived from the more didactic portions of holy writ are more intelligible and forcible if we understand the physical and topographical surroundings of the inspired writer or speaker. This little atlas contains physical maps of Egypt, Sinai, and Palestine, embodying the latest geographical information. Plans of ancient and modern Jerusalem, of the Temple, Tabernacle, &c., are added to complete the work as a popular critical apparatus. The first map, showing the "distribution of nations after the deluge," is valuable as placing in a chartographical form the earliest record we have of the relative ethnographical position of the various peoples who formed the old known world. The last chart in the book, also, showing prevailing religions of the world, is suggestive of a ready but much neglected means of instruction. We remember once seeing a Japanese atlas in which this principle was fully carried out; the same map was reproduced in lithography a number of times, but each example was coloured to represent, not only the religions, but the government, politics, trade, climate, in fact, everything in respect of which it is important to know the relative positions of different countries. The amount of comparative and statistical geography to be learned by such means can hardly be over-estimated, and we earnestly recommend the plan to map-makers in future.

THE *Bible Atlas* issued by the same firm is an abridged edition of the work just noticed, and from its cheap and portable form is excellently adapted for the lower forms of schools and for domestic instruction.

*Stieler's Hand Atlas*, the edition of which for 1876 has reached us, is well known to English students of geography as the collection of maps which is the best maintained of any in the world. It is Stieler's Atlas now only in name, the older maps by Stieler and Stielpnagel having in most instances been superseded by fresher engravings. The newer parts of the atlas represent the united strength of the geographers clustered at Gotha—Petermann, Berghaus, and Vogel especially—each of whom takes up a special range of subjects; the one, those countries which are as yet in a progressive state of development in geography, such as Africa, Australia, and the United States of America, in which no new journey or survey escapes Petermann's attention; Berghaus has physical geography for his more special subject; and Vogel delineates with wonderful precision and minuteness the countries, such as Spain and France, of which larger surveys and more detailed material are already extant. With the great resources of the Gotha establishment at command, it is not surprising that these maps should contain the most recent minutiae of geography; but it is not only the facts they contain, but the technical execution of every part of the drawing, engraving, and printing that give evidence of thoroughness; every line shows that the draughtsman or engraver understands and feels the value of what his hand is doing; we refer specially to the delineation of the "terrain" or relief of the land as shown on the maps, and would fain see this spirit of intelligent

representation introduced into British mapping, where the most mechanical scratchings meant to represent mountains too frequently serve no intelligible purpose at all. In the idea they give of the elevation of the land, the newest maps of India and Central Asia, and of the Persian highland, are specially admirable.

WE have received from Stanford's geographical establishment the hypsometrical wall-maps of England and of Europe, in continuation of a series which has been for some time in progress. These maps, intended for school use, do not pretend to minute detail, but are admirably adapted in their colouring to give clear ideas of the respective elevations of different parts of the land and of the depths of surrounding seas. The series they belong to is by far the best of any published in Britain, whether in geography or artistic execution.

#### NOTES AND NEWS.

THE REV. A. H. SAYCE, M.A., Fellow of Queen's College, Oxford, has been elected to the Deputy-Chair of Comparative Philology in that University.

*Bannú: or, our Afghan Frontier*, is the title of a work, one of Trübner and Co.'s new publications, which will be of special interest to the student of Pashto, and of general interest to Oriental scholars. It contains, we believe, the first collection of Pashto Proverbs which has been given to the public, an extensive collection, filling 243 pages of the book. These proverbs are given in English, as well as in the native character. The author, Mr. S. S. Thorburn, of the Indian Civil Service, has had unusual facilities for forming such a collection, having resided in Bannú for some years, and been settlement officer of the district since 1872.

MR. HENRY H. HOWORTH, of Manchester, has nearly ready for publication the first part of the work upon which he has so long been engaged—*The History of the Mongols, from the Ninth to the Nineteenth Century*. The first volume contains about 750 closely-printed octavo pages, and deals with the Mongols and the Kalmucks. The writer has traced the history of the race from the time when the name Mongol first appears, through the stages during which the Mongols dominated the greater part of Asia and Eastern Europe, down to the time when they became the subjects of China and Russia respectively. The work will fill an absolute blank in English literature, and is, we believe, the first attempt to narrate the continuous story of the race. The first volume will contain two maps by Mr. E. G. Ravenstein: one of Mongolia, and the other showing the political topography at the accession of Jenghis Khan of those portions of Europe and Asia which were conquered by the Mongols.

THE article on "Libraries Ancient and Modern" contributed to the *Companion to the Almanac* by Mr. W. E. A. Axon, of Manchester, has been translated into Italian by Signor H. Narducci, and will appear in the literary review *Il Buonarroti*.

MESSRS. TRÜBNER AND Co. are preparing for publication *Simon de Montfort, Earl of Leicester, the Creator of the House of Commons*, by Reinhold Pauli; translated by Una M. Goodwin, with introduction by Miss Harriet Martineau.

MR. WILLIAM SOLEMAN, author of *Songs from the West, Castonia's Cabinet*, &c., has in the press a novel in one volume, entitled *The Rector of St. Judy*.

MESSRS. ALFRED MAME ET FILS, of Tours, have in the press, to appear in September next, a work on *Charlemagne* by M. A. Vétault, with an introduction by M. Léon Gautier.

THERE is an article on the "Marchese Gino Capponi" by Signor A. de Gubernatis, in the June number of the *Rivista Europea*. It treats



very little of his political life, but dwells principally on the friends with whom he associated and his influence on literary men.

MESSRS. BEMROSE have in preparation a series of School Manuals intended to meet the requirements of the Code (1875) of the Committee of Council on Education, as to specific subjects. *Botany* will be the first of the series.

MESSRS. E. AND F. N. SPON will shortly publish a work on *Sanitary Engineering*, by Mr. J. B. Dentons, and the second volume of Mr. G. G. André's *Practical Treatise on Coal Mining*.

WE regret to see announced the death of Dr. Martin Haug, who after assisting Bunsen in his *Bibelwerk* was appointed Professor of Sanskrit in Pūna. While he held that office, from 1859 to 1865, he devoted himself more especially to the study of Zend, and his principal work has been on that or cognate subjects. He published his *Fünf Gāthā* in the *Journal of the German Oriental Society*, 1859 and 1860, his *Essays on the Sacred Language, Writing, and Religion of the Parsis* in Bombay in 1863, and his *Old Zend-Pahlavi Glossaries* in 1867 and 1870. After his return to Europe he was appointed Professor of Sanskrit at Munich. In Sanskrit his principal work has been his edition of the *Āitareya Brāhmaṇa*, and he lately raised an interesting discussion as to the correct pronunciation of the Vedic accents, basing his views on the actual usage at the present day in India. Prof. Haug died somewhat suddenly but not unexpectedly in Switzerland, where he had gone in search of health.

THE Historical Society of the French-speaking cantons of Switzerland held its spring meeting on June 1 at Lausanne. M. Pictet, of Sergy (Geneva), read a biographical notice of his father, the famous Genevan patriot, President Pictet-Diodati. M. Duy, of Geneva, the poet of the *Rhin Suisse*, made several communications; the one of most special interest to his hearers was a memoir on the old *Gesium*, which so long formed a distinct province (Pays de Gex), and which after its virtual absorption into France by the cession of 1601, for some time remained a sort of neutral land, and kept its own administration. M. Duy regretted that he had to speak of a district once so closely related to Geneva as now lost for ever to Switzerland. Prof. Charles Morel, of the University of Geneva, read copious elucidations of an inscription giving information about the life of the family of an old soldier belonging to a Roman Legion which for some time had its camp at Mainz and finally settled at Geneva. The Abbé Jeunet communicated a notice of the kidnapping of a princess of Savoy during the time of the Burgundian War, shortly after the Battle of Murten. The discussions which followed the reading of the papers turned chiefly upon the *patois* of Romance Switzerland. A committee was formed among the members of the society under the presidency of M. Morel-Fatio, and it was proposed that this committee should aim at developing itself into a special "Société du Patois," or take measures for the foundation of a society which shall devote itself exclusively to this important and pressing work.

DR. BADGER, whose acquaintance with spoken as well as written Arabic is undisputed, has circulated a prospectus of an English-Arabic lexicon. Richardson's Dictionary is too confusedly thrown together, and Catafago's is at best merely a compendious vocabulary for the passing traveller. Dr. Badger's will be at once accurate, being based on a thorough acquaintance with classical and modern literature, as well as on personal experience, and sufficiently copious—occupying at least one thousand quarto pages—for the wants of the English or Indian learner of Arabic, or of the Arabic-reading student of English. The cost of the work, in cloth, will be six guineas, and intending subscribers are requested to communicate with the publishers, Messrs. Henry S. King and Co., 65 Cornhill, with as little delay as possible.

The price to non-subscribers will be eight guineas. The veteran Arabic scholar, Mr. Lane, has expressed a highly favourable opinion of Dr. Badger's competence for the work.

MR. ARTHUR ARNOLD will contribute to the forthcoming number of the *Contemporary Review* a paper upon "Turkey," with special reference to the connexion between the Mohammedan power and the Korán.

THE fourth centenary of the Battle of Murten, which has called forth the warmest sympathy in Switzerland, has been greeted with a whole number of books relating to the history of the conflict. A large collection of original documents has appeared under the title of *Die Urkunden der Belagerung und Schlacht von Murten, im Auftrage des Fest-Comités gesammelt*. Von G. F. Ochsenbein. (Freiburg: Buchdruckerei Biemann.) The editor has also issued a little work, *Die Kriegsgründe und Kriegsbilder des Burgunderkrieges*. (Bern: Verlag von Jent und Reinert.) The book has a special value, as the author attacks Mr. Kirk's *History of Charles the Bold* with the help of a rich treasure of original materials, often appealing to Mr. Freeman's criticism of that book. A little book by Colonel Perrier, *Guerre de Burgoyne* (Freiburg: Henseler), is of less importance; and the work of C. Hoch, *Morat et Charles le Téméraire* (Neuchâtel: Sandoz), only deserves mention on account of the portraits and maps which it contains.

THOSE who are acquainted with Dartmoor (and we wish they were more in number) are not likely to forget the Vale of Widecombe, a bright oasis of silvan beauty shut in by wild moorland and huge granite tors. The district, which is as full of interesting associations as it is of romantic scenery, has found a fitting historian in Mr. Robert Dymond, F.S.A., who in a modest volume, published by the Torquay Directory Company, has edited the *Annals of Widecombe* in a very satisfactory way. He traces the manorial descent of the parish with great minuteness, gives many curious extracts from the old registers, and has noted some bits of local folk-lore and phraseology which merit preservation. Admirably quaint, and recalling Defoe's graphic pen, is the "True Relation of those most strange and lamentable accidents, happening in the Parish Church of Wydecombe on Sunday, the 21st of October, 1638." The narrative is preserved in *The Harleian Miscellany*, and quite deserved reproduction; but it yields in interest to the poetical version of the same occurrence which was written by the clergyman who was officiating in the church when the storm broke upon it, and has lived for two centuries on the lips of successive generations of parishioners. Its style may be gathered from the following example:—

"As sheep scared by the wolf lest made a prey  
So ran the flock, some scald, all scared away.  
O that our people with as good a heart  
Would come to church as then they did depart."

AT the present moment some facts recorded in the last number of the *American Journal of Education* will possess special interest for some of our readers. The Act to Enforce the Attendance of Children at School in the State of New York has been in operation nearly a year. Truant-officers were appointed, the City of New York was divided into districts, and subjected to a house-to-house visitation; and the Superintendent of Truancy reported at the end of last year that whereas the registered number of pupils in the public primary and grammar schools of the city amounted in February, 1874, to 100,302, in November, 1875, it had reached 115,129. The industrial schools showed a similar increase. The attendance at parochial schools had also been largely augmented, although, from the absence of Government supervision over these schools, the statistics are less exact; but it is computed that in one year the operation of the law has added

15,000 to the number of children receiving regular instruction either in public or private schools in the City of New York alone. A curious return is given, showing how 10,180 cases were dealt with which were investigated by the truant-officers. The nationality of the children referred to in this return was as follows:—American, 1,091; German, 1,434; Irish, 4,457; other Europeans, 753; unknown, 2,453.

HISTORIANS have often busied themselves with imagining the reasons which induced Louis XIII. to place himself so completely as he did in the hands of Richelieu. With scarcely an exception they have come to the conclusion that he must necessarily have looked with displeasure and suspicion upon the statesman by whom he was so completely effaced in the eyes both of contemporaries and of posterity. A closer investigation leads to doubt whether Louis himself felt himself effaced at all. In his *Louis XIII. et Richelieu* (Paris: Didier) M. Topin has printed two hundred and forty-four letters from the King to the Minister, of which all except sixteen are entirely new. The evidence of the affectionate solicitude felt by Louis for Richelieu can no more be set aside than the evidence of the affectionate solicitude felt by Charles I. for Buckingham. The relations between the French King and his Minister were, however, very different from those between the English King and his Minister. Louis, like Charles, was shy and taciturn, and his talents were by no means of the first order. But, unlike Charles, he had a definite conception of the work before him, and he had a clear conviction that in Richelieu he had found the only man in France who was able to accomplish it. Yet he never suffered the thread of affairs to slip altogether from his hands. Richelieu had to consult him about everything that was done, and he sometimes acted independently when Richelieu was absent. The two men were bound together by the *idem sentire de republicâ*, and the result was a thoroughly loyal sentiment of admiration on both sides. M. Topin has done good service in clearing up a mistake which threatened to root itself in history. It is a pity that in the pride of his discovery he has allowed himself to use unjustifiable language of a man like Michelet. But it is always difficult for the investigator to remember that accuracy is only one of the qualities of an historian.

#### NOTES OF TRAVEL.

NEWS has been received from Cairo by the Geographical Society that Mr. Gessi, a member of Colonel Gordon's staff, succeeded in circumnavigating the Albert N'yanza during March and April in the little thirty-eight ton steamer *Khedive*, the transport of which past the rapids of the Nile above Gondokoro has been a work of so much time and labour. The lake proves to be about 140 miles in length, and fifty miles in width, its banks are covered with dense forest, and the southern extremity is very shallow. The Albert N'yanza is thus reduced by more accurate knowledge to very nearly the same dimensions as those sketched by Captain Speke in 1863, when he first reported the lake under the name of the Little Luta N'zige.

A COMPANY entitled the "Société de Voyages d'Etudes autour du Monde" is in process of formation in Paris. A journey in foreign lands has long been recognised as perhaps the best completion of a liberal education. The central idea upon which the French society has been formed is that of affording a more ready means of accomplishing the objects of educational travel, by establishing what will be in fact a travelling college of natural science. It is intended that a specially-built vessel shall leave Havre every year, in the month of May, to make the circuit of the globe in ten months. Each passenger student is to be installed in a separate cabin. He will find on board a choice library of books of travel and

works on natural history, with maps and meteorological and physical instruments of all kinds. A staff of professors will also lecture on the phenomena which come under notice. The scheme has received the warm approval of many of the learned societies of France and of some of those of England, and from the position of its founders—among whom are the Duc d'Abrantes, Drouyn de Lhuys, Dupuy de Lôme, Alexandre Lavalley, and Ferdinand de Lesseps—seems likely to be carried out practically. Already a contract has been entered into by the committee of the company with the "Société des Forges et Chantiers de la Méditerranée" for the delivery of a suitable vessel in April, 1877. The voyage round the world planned for the ten months of 1877 takes the route from Havre to Lisbon, New York, Havana, Pará, Montevideo, the Strait of Magellan, Valparaíso, and Callao; thence across the Pacific, touching at Tahiti, to Auckland, Melbourne, Sydney, New Caledonia, and Japan, to Hongkong, Singapore, Batavia, Bombay, Aden, Suez, Naples, and Marseilles.

PART IV. of the *Russische Revue* contains a very good sketch of the territory of Ferghana, the former khanat of Khokand, by Alexander von Kuhn, treating of its history, geography, population, industry, and trade.

MESSERS. TRÜBNER AND Co. will publish shortly the first volume of *The Dutch in the Arctic Seas*, by Samuel Richard Van Campen, with a North Polar map and a full appendix table of Arctic voyages. This work (complete in two volumes) will recount the history of Dutch Northern enterprise including the celebrated voyages of Barents, dwelling upon the thrilling story of the third voyage and the wintering in Nova Zembla; but the present volume will be especially interesting to geographers, and all who take an interest in Arctic subjects, for the general survey it contains of the whole North Polar question and the subject of routes. It, moreover, advocates especially the renewal of Dutch Arctic research.

IN accordance with the stipulation of the treaty concluded between Brazil, the Argentine Republic, and Paraguay, in February, the evacuation of Paraguay by the Brazilian troops is now being proceeded with. The commandant, with the 17th battalion, returns to Rio de Janeiro; the 8th regiment of infantry, the 2nd of cavalry, and two batteries of artillery, go up river to the province of Matto Grosso, so that in this month, for the first time since the great war, Paraguay is altogether free from foreign troops.

MR. J. J. MONTEIRO, the author of a pleasant work on Angola and the River Congo, has left England for Delagoa Bay, intending to make a study of the natural history of that part of East Africa.

A NUMBER of members of various Italian Alpine clubs visited the Baths of Lucca on the 12th inst., to inaugurate a new meteorological observatory established at Lugliano, a village upon an Apennine crest about 1,400 feet above the level of the sea. The observatory has been arranged and the instruments selected by Father Secchi, the distinguished astronomer, the funds having been provided by subscriptions from the clubs and from the municipality of the Baths of Lucca. Father Secchi has instructed the village schoolmaster of Lugliano in the use of the instruments, and in the requisite methods of transmitting the results of his observations to the central observatory. The Italian Alpine clubs do not limit their operations to the escalade of dangerous peaks. The members make useful observations in geology and natural history, and their operations lead to the opening of new roads and the improvement of old ones. They open up recesses of the Apennines rarely visited, and benefit the inhabitants shut out from the rest of Italy. The clubs are holding a congress at this time in

Florence, and an exhibition of paintings and drawings by the members, of specimens of natural history and geology gathered in their expeditions, and of other results of the beneficial utilitarian form which they have given to their clubs, founded, no doubt, on the idea of the English Alpine Club, but not limited to exhibitions of little more than the pluck and daring of their members. Alpine clubs now exist in every part of Italy, and, while a wise practical view of their objects has been taken by their promoters, there can be no doubt that spirit, courage, the endurance of fatigue, and a love of manly exercise, will be developed among the Italians—qualities in which hitherto they have been esteemed deficient.

#### NEW YORK LETTER.

New York: May 25, 1876.

The bone of contention at the spring exhibition of the National Academy of Design this year is a painting by Mr. John La Farge. It is called *New England Pasture Land*, and represents a long stretch of green hillside away from the foreground under a noonday sun. In the foreground are a flock of sheep and a little lamb that has strayed away from the fold. In the distance is a strip of sea. The fields are divided by rough stone fences, peculiar to New England, and here and there in the landscape is a shrub or rock, that seems to have worked its way up through the earth. The sky line is very near the top of the canvas. There are no prominent objects, no strong shadows or brilliant bits of colour, but the atmospheric effect, the tone, and sense of reality are wonderful. You seem to be looking out of a window, and not upon a painted canvas. It is a picture whose excellences are so quiet and unusual that many good people believe that the enthusiastic praise of its admirers is mere affectation and pretence. One of the most striking pictures in the exhibition is by a young lady, Miss Maria R. Oakey, and is called *A Woman Serving*. It is life-size, and very courageous and clever in execution. The subject is as good as its treatment. Mr. Ryder exhibits the quaintest sort of pictures; they often do not count for much in drawing, but in colour they are exquisite. Mr. Winslow Homer shows a number of fine pictures this year, the best of which is his *Boys in a Boat*. The boat is an old sail-boat, and it is cutting through the water in a way to make the hearts of the boys beat high. One can almost feel the cool splash of the spray as the buoyant waves are dashed aside by the sharp prow. The grouping of the figures in the boat is very natural. Mr. Eastman Johnson is seen at his best in a picture called *The Husking Bee*. Among the best things in the exhibition are a couple of portraits by Mr. Frank D. Millet, of Boston. They are unlike the conventional portrait. The colouring is rich and beautiful. Mr. Jarvis McIntee exhibits some beautiful autumn subjects. There is no painter in this country who can seize the cool grey quiet of an autumn evening with such success. One of these pictures is called *The Falling of the Leaves*. You see them fluttering down from the almost bare trees, and trembling as they touch the water in the pool below. Mr. William Sartain, Mr. Francis Lathrop, and Mr. Oliver J. Lay exhibit heads of great merit, though in very various methods, and Mr. D. Fredericks has a small but exquisitely painted head of a child. Messrs. Chas. H. Miller, W. S. Marcy, W. Hart, Ed. and Peter Moran exhibit good work, each of his kind. On the whole there has been no more interesting exhibition held at the Academy. The younger artists have come out stronger than usual, and those of the older ones who have not done a great deal worse have done much better than their wont.

There have perhaps never been so many picture-sales in New York as this winter; deaths among the collectors and the hard times have kept the

auctioneers very busy. The notable ones have sold for their full value. Lesser names, though accompanying good work, have not done well.

Since my last we have made the acquaintance of a new *prima donna*, Mlle. Anna de Belocca. Mlle. Belocca has only sung here a few nights, the season coming to an unexpected close owing to more reasons than I have the time to tell or you would have the patience to read. The two principal ones were these: she was not strong enough to carry the burden of a season on her shoulders, and she received no support from the troupe that sang with her, for a poorer was never heard in New York. It is surprising that she had any success at all with such drawbacks. But she did please, and as the *contralto* with a star *prima donna* would undoubtedly become very popular. Mr. Strakosch has given us too many good *ensembles* for us to be satisfied with what in vulgar parlance is called a "scratch" company. And then we have a fine English opera company of our own with Miss Kellogg at its head that has given us the best operas in the best manner. In truth we have hardly missed the Italian opera this season, so well has English opera been given. The *Star of the North* was brought out by Miss Kellogg in the most magnificent manner. In one scene there were four hundred persons on the stage. As for Miss Kellogg herself, I do not think she ever sang better than she has this year.

Miss Minnie Hauck is at present in this city. She has come home to attend the Centennial Exhibition and to see her friends. It is said that she is under bonds not to sing; but Mr. Maurice Strakosch, to whom she is under partial engagement for next season, says that there is a prospect of our hearing her sing before she returns to Germany. Miss Hauck has greatly improved since she left her home in Brooklyn.

Mr. A. C. Wheeler, one of our best known critics, and member of the *World's* editorial staff, has written a play called *The Twins*, in conjunction with Mr. J. Steele MacKaye, which was produced at Wallack's Theatre some weeks ago. It was well cast, beautifully mounted, and was seen on its first performance by almost as fine an audience as ever assembled in this city. Everything was favourable to its success but the play itself, and it was withdrawn after a run of fourteen nights, and a loss to the management of 10,000 dols. There was some good in the play, but not enough to keep it before the public. Mr. Wheeler himself was the only critic who was thoroughly severe upon it, and he was unmerciful in his criticism of the play, but more so in his criticism of Miss Ada Dias, who played the leading lady-part. Without exception every newspaper in the city took Miss Dias to task for her wretched acting of the rôle of Mrs. Delafield.

An interesting item of gossip is the *début* of Miss Anna Dickinson upon the theatrical stage. Miss Dickinson has been long and favourably known as a lecturer; in that line she has been pre-eminently successful. But in an unlucky moment she determined to become an actress. Just the qualities that made her good as a lecturer made her poor as an actress. Her first appearance was made in Boston in a play of her own writing, entitled *A Crown of Thorns*, founded on the life of Anne Boleyn. The *Tribune* critic remarked that it was the audience, not the actress, who wore the crown of thorns. Miss Dickinson, however, is not discouraged by adverse criticism, I understand, and intends to follow a theatrical career. It is scarcely wise for a woman of Miss Dickinson's age to think that she has only to go before the foot-lights to make a success. She forgets that it requires years of experience to make a first-rate actress. If people could walk out of the streets upon the stage and play "star" parts and command "star" prices at once, the theatrical profession would be the largest in the world. Several hundred persons went on from New York to Boston to witness Miss Dickinson's *début*. There



probably never was such a fine audience inside an American theatre. Since that night the new actress has played to a beggarly array of empty benches.  
JEANNETTE L. GILDER.

## SELECTED BOOKS.

## General Literature.

- ANNUAIRE du Club alpin français. 1875. Paris: Hachette.  
BIDWELL, C. T. The Balearic Islands. Sampson Low & Co. 10s. 6d.  
BLANC, Charles. Voyage de la Haute-Egypte, observations sur les arts égyptien et arabe. Paris: Loones. 12 fr.  
FROTHINGHAM, O. B. Transcendentalism in New England. Sampson Low & Co.  
LELAND, C. G. Pledge-English Sing-Song. Tritbner. 5s.  
STUART, M. C. In Memoriam. Guillaume Groen van Prinsterer. Notice biographique. Utrecht: Kemink & Zoon. 1 M. 50 Pl.

## History.

- BIBLIOTHECA historica italica, cura et studio Societatis Longobardicae historiae studiis promovendis. Vol. I. Milano: Brigola. L. 16.  
COSNAC, le comte de. Souvenirs du règne de Louis XIV. Paris: Loones. 7 fr. 50 c.  
ONCKEN, W. Oesterreich und Preussen im Befreiungskriege. Bd. 1. Berlin: Grote. 9 M.  
RENNERS, J., Livländische Historien. Hrsg. v. R. Hausmann u. K. Hölbaum. Göttingen: Vandenhoeck & Ruprecht. 9 M.

## Physical Science, &amp;c.

- BENDER, W. Schleiermachers Theologie nach ihren philosophischen Grundlagen dargestellt. 1. Thl. Nördlingen: Beck. 5 M.  
BRADLEY, F. H. Ethical Studies: Critical Essays in Moral Philosophy. Henry S. King & Co. 8s.  
HEROLD, M. Untersuchungen über die Bildungsgeschichte der wirbellosen Thiere im Ei. 3. Lfg. Hrsg. v. A. Gerstaecker. Berlin: Gutmann. 20 M.  
NEISON, E. The Moon, and the Conditions and Configurations of its Surface. Longmans. 31s. 6d.  
SCHIFF, Ugo. Introduzione allo studio della Chimica. Torino: Loescher. L. 4.

## Philology.

- CONRADT, C. Die metrische Composition der Comödien d. Terenz. Berlin: Weidmann. 5 M.  
EUSTATHI Macrombolitae de Hysmines et Hysminiae amoribus libri xi. Rec. T. Hilberg. Wien: Holder. 8 M.

## CORRESPONDENCE.

## HARPSFIELD'S NARRATIVE OF THE DIVORCE.

Athenaeum: June 20, 1876.

Mr. Pocock's conjecture that the Life of Henry VIII., which Le Grand ascribes to Harding, may have been translated from Harpsfield's *Discourse of Marriage* cannot be sustained on a comparison of the two works. The manuscript cited in the *Histoire du Divorce* (I. 26, 254, II. 24, 109) is still extant, and bears the following note:—"This book was found in my house amongst Doctor Harpsfield's writings. William Carter." The writer of this note had been Harpsfield's secretary, and was arrested by Topcliffe July 17, 1582. Among other papers found in his possession were the *Discourse of Marriage*, and an early and curious Life of Cranmer, by Sanders, which is mentioned by Pitts, and quoted by Harpsfield himself in his Sixth Dialogue, p. 711. The discovery cost Carter his life. Aylmer accused him of preserving this suspicious literature with intent to print it; and he suffered at Tyburn.

The Life of Henry VIII., which is addressed to Philip and Mary, was written in the same year as Harpsfield's *Discourse*, and the two works often coincide very remarkably. They agree in the story that Henry was married to Anne at dead of night, by Roland Lee; in the description of Catharine's life at Buckden, which Hearne has hidden away in his Glossary to Langtoft; and in the anecdote showing how Peto's prophecy likening Henry to Achab was fulfilled by the bursting of his coffin at Syon, which the Latin writer heard from one who was present, and who drove away the dog that was licking the king's blood. But apart from several passages of this kind, the Latin Biography differs materially, in substance and in spirit, from the English *Discourse*. For instance, it attributes the origin of the divorce to Henry's passion for Anne Boleyn; whereas Harpsfield maintains that his scruples were genuine, that he was reluctant, at first, to entertain them,

and that they were awakened earlier than his love for Anne. The general drift of the Latin work is reproduced in the Sloane MS. 2495, which several writers have consulted.

It is no exaggeration to say that Harpsfield's book contains the most authentic narrative of the divorce that has come down from the sixteenth century; and as it has only recently been brought into notice, after a hundred and fifty years of oblivion, by Mr. Stevenson, in the third Report on Historical Manuscripts, and by Mr. Macray, in his edition of Forrest's *Grisild the Second*, I should wish to add a few words to Mr. Pocock's notice, in order to determine more exactly the character of the witness.

Nicholas Harpsfield was the most eminent Catholic who, in 1559, neither obeyed the Act of Uniformity nor took shelter from its penalties in flight. Having begun life after the royal supremacy was established, he became, late in Henry's reign, Principal of White Hall at Oxford, and Regius Professor of Greek. When the Catholic worship was suppressed, in 1550, he retired to Brabant; but he returned on the restoration of the hierarchy, and succeeded Edward Cranmer as Archdeacon of Canterbury. At the accession of Elizabeth, when the whole Marian clergy made scarcely an effort to avert the ruin which seemed already irretrievable, Harpsfield struggled almost alone to uphold the failing cause, and obtained such influence in Kent that Commissioners were sent down to repress him. In the last Convocation of the province held in Catholic times he was prolocutor of the Lower House, and presented that Remonstrance against a change of religion with which their existence terminated. He was one of eight divines chosen to meet the Protestants at the disputation of Westminster, which broke up before either Harpsfield or Jewel, the ablest of the selected adversaries, was called upon to speak. When the oath of supremacy was tendered, he declined it in terms of studied moderation. He was thereupon deprived and imprisoned in London, where he spent in confinement the remainder of his life.

Harpsfield died without having made himself known in literature. The works which occupied the weary years of his captivity could not be published in England; and it would have been dangerous to print them abroad with his name, while he lay in the power of his enemies. A book of controversy, which he composed in the form of dialogues, appeared at Antwerp in 1565; but it went forth, and is still known, under the name of Alan Cope, then an exile in the Low Countries, and afterwards a canon of St. Peter's, although the author's secret is honestly indicated by initials. His *Histories of the Church in England* and of the Lollards were preserved in the English College at Rome, and were published many years after his death, mutilated by an unfaithful editor. Besides these Latin works, he wrote in English on the events of his own time. During his exile under Edward he had lived at Louvain, among the immediate friends of Sir Thomas More, Buonvisi, Rastall, Roper; and a Life of More was the first book written after his return. Roper supplied him with materials; and, as Harpsfield relates nearly everything that is in Roper's *Life of More* without his mistakes, an interesting critical question arises touching the relation of the two works to each other. Extracts from Harpsfield's book are given in Wordsworth's *Ecclesiastical Biography*; but it is chiefly known by a passage which has been often quoted to vindicate Longland from the charge of having suggested the king's doubts. The *Discourse* is a controversial addition to the Biography.

To have venerated Sir Thomas More, to have been attached to Cardinal Pole, does not define a man's position amid the religious currents of that age. The distinctive feature in Harpsfield's character is his admiration for Erasmus. He remained true to the memory of the great Iconoclast, and continued to defend his reputation long after

his influence had become extinct in the Church, when his writings were proscribed, and the last of his friends had passed away. The editor of his ecclesiastical history has struck out a long passage in praise of Erasmus, of which one sentence will sufficiently indicate the tone:—

"Waramus, etsi aegro et invito, ut ipse fatetur, animo ecclesias aliquas pensionibus gravari pateretur, cum tamen raras et singulares Erasmi dotes, summam facundiam atque doctrinam, quibus mirifice universae ecclesiae profuit, et, ut illius verbis utar, tanquam sydus quoddam illustravit, et singularem quandam Erasmi in Angliam et Anglos propensionem, apud quos, relicta Italia, Germania, Gallia, alisque regionibus, in quibus amplissime illi prospectum fuisset, si in illis commorari voluisset, domicilium sibi constituere potissimum cogitabat, magnumque toti Angliae ex illius praesentia emolumentum manaturum perspicere, curavit ut viginti librarum annuum, quoad viveret, ex ea ecclesia pensionem decerneret."

It may seem difficult to reconcile with these sentiments the friendly language which Harpsfield employed towards Sanders. They belonged to the same college; and Sanders was not yet the noted partisan he soon became. Their ways parted when Pius V., on the strength of a report from Sanders, determined to deprive Elizabeth, and Harpsfield was one of those divines who subscribed a declaration against the bull.

He is one of the earliest ecclesiastical writers whose mind fell naturally into an historical attitude, and with whom religious controversy resolves itself into the discussion of fact. In the preface to his *Dialogues* he says:—

"A rebus enim sacris et theologia divelli historia non potest, sine qua infans plane est theologus: ut et hic dici possit, quod olim de navi respondit iureconsultus; si dividas, perdes. Quare nos multo rectius theologo, quam eam olim suo oratori Cicero, attribuemus. Et, si verum dicere velimus, quid aliud fere tota Scriptura est, quam perpetua quaedam historia? ut pruden-ter quidem nostri fecerint, qui ad controversarum hodie dogmatum explicationem historias quoque adhibuerint."

Nothing is more to his credit than the candour with which he states the case of his opponents. He mentions, as Mr. Pocock has pointed out, the argument of Catharine's advocates, that the dispensation would override even the Divine law; but he adds that it is not his own opinion. He strives to be just towards Henry VIII., and uses with effect, but with entire fairness, the correspondence of the King and the Cardinal with Rome, which had come into his hands. The assertion that nobody honestly doubted the validity of the dispensation; that its original defects were made good by a second instrument; that Wolsey, finding that the business languished, revived it through the Bishop of Tarbes; that the Bishop of Tarbes made an oration exhorting Henry to put away his brother's wife, and to take in her place the French king's sister (already married to a second husband); that Anne Boleyn was at the bottom of the whole mischief; that she was Henry's mistress; that she was Henry's daughter—all these things, which have been the constant material of controversy, do not figure in Harpsfield's severe and sober pages.

He wrote in the days of Mary Tudor, not under the temptations of a desperate strife, and exceeds in dignity and moderation of language not only Stapleton and Sanders, but More and Pole. When he goes wrong, his error is as often detrimental as favourable to his purpose. His most flagrant mistake is that of persistently representing Archbishop Warham as an opponent of the divorce. He may have been led astray by that admiration for Warham which was traditional among the English followers of Erasmus, or by the personal gratitude which, he tells us, he owed, as a Wykehamist, to the primate's liberality. But it is hard to believe that Harpsfield, who was intimate with Warham's nephew, could be ignorant that the Archbishop was associated with Wolsey in the most indefensible of his proceedings against the Queen, or had never heard of that famous

scene in which Warham produced Fisher's signature in testimony that the bishops were unanimous in doubting the marriage. He relates also that Pole was once actually elected Pope, and that he declined the honour. The truth is that Pole, being invited to withdraw his candidature, very reasonably refused, but never obtained the requisite majority. He was very near it before the French cardinals arrived; he even composed his address of thanks, and he might have succeeded, had not Caraffa accused him before the conclave of having made himself the mouthpiece of Lutheranism at the Council of Trent. Pole protested that he had put the case of the Lutherans only by way of argument, in order that they might not complain that they were condemned unheard; but he never recovered from the imputation. In Harpsfield's defence it may be said that the Cardinal and his friends gave some countenance to the report; and he cannot be justly accused of sycophancy towards his archbishop, for his account of the part taken by Pole in getting the opinion of the University of Paris is more candid than that given by Pole himself.

On the other hand, Harpsfield affirms that the legates, Wolsey and Campeggio, had made up their minds to dissolve the marriage, and pronounced that the brief of dispensation, on which Spain relied, and which, in the autumn of 1528, turned the scale in favour of the Queen, was a forgery. This statement is untrue; but it confirms the writer's sincerity, inasmuch as it damages his cause. Although Wolsey never believed that the brief was genuine, he was still perplexed, late in the summer of 1529, by Campeggio's arguments in its favour. There is, however, one strange piece of evidence which would tend to show that the mind of the Italian legate was biased on the side of the King. The following letter, in the handwriting of Campeggio, is preserved in the secret archives of the Vatican:—

"Per quanto s'è scritto et si scrive Vostra Beatitudine intendera in che stato siano le cose del matrimonio tra questo serenissimo et potentissimo re et la maesta de la regina, et per trovarmi qui in fatto et cognoscer et veder quanto sia necessario il satisfar a questa maesta, ho voluto cum questa de mia propria mano suplicar a Vostra Santita, che per la bonta, sapientia et suprema autorita sua vogli omnino satisfar al desiderio di sua maesta tanto benemerita di questa santa sede et di Vostra Beatitudine, et dal qual ne po sperar quanto da uno vere defensor de la sede catholica, che in cio satisfara a la conscientia sua, a la salute de la persona di sua maesta et di questo regno, et al stabilimento de la successione sua, et si provedera a molti scandali che facilmente seguiranno, et sapendo quanto Vostra Beatitudine sia desiderosa di farli cosa grata, cum el mio scriver non li daro piu molestia. Iddio cum lunga felicitia conservi Vostra Beatitudine. Di Londra a li xxvii. Novembre 1528.

"Humillimus servus L. Card. Campegio."

It is demonstrable that this letter was written to be seen by Henry, or by Wolsey, and to satisfy their importunity. It is not written in cipher; and it is inconsistent with the constant language of the Cardinal in his confidential letters. In one of these, which is dated January 9, 1529, and which Mr. Brewer has deciphered, he alludes to the former letter so as to remove all danger of being misunderstood:—

"Quanto per le nostre commune che portano li ultimi oratori se li scrisse, io non potebbi negare loro di scrivere etiam un'altra mia, manu propria, et nondimeno si fara quello che lo parra piu expediente."

Even if the language of that letter had been sincere, nothing written in November, before the arrival of Campana, can serve as evidence of Campeggio's intentions when the Legatine Court was sitting, in the following month of June.

One imputation rests on Harpsfield's memory which would go against his credit if it could be proved. The Marian persecution raged at Canterbury with greater fury than in any other country town. Of 277 victims whose names are recorded,

41 perished there, while even in London the number was only 67. It was the Archdeacon's duty to inquire into heresy; and Fox lays this bloodshed to his account. Harpsfield wrote a stout volume against the *Book of Martyrs*, contesting many of its statements. Although, being a prisoner, he had something to fear if the charges against himself were believed, and something to hope for if they could be disproved, he did not attempt to disprove them. Yet, independently of the suspicion that adheres to every unsupported statement of Fox, I hesitate to believe that Harpsfield actually stained his hands with blood. It is true that in his book on the Lollards, and in that part of his Dialogues which treats of the English Reformers, he describes their punishment without any sign of compassion or regret. It cannot be said of him, as it can be said of More and Pole, that he was an advocate of toleration; but it cannot be proved against him, as it can be proved against them, that he became an advocate of religious persecution. The documents in Fox do not connect him directly with the execution of Protestants. Pole issued a commission to him to examine suspected persons, and to hand over those whom he found obdurate to the secular arm. But this commission was not issued until the 28th of March in the last year of Mary's reign. Only five persons were condemned after that, and it was by Pole's own act that they were committed to the stake (Wilkins, *Concilia*, iv. 174).

We know the execration in which Bonner and Storey were held after the accession of Elizabeth. There is no evidence that any feeling of the kind was entertained against Nicholas Harpsfield. He was allowed liberty and opportunity to compose works of controversy; and it is stated, not indeed on the best authority, that Archbishop Parker, who must have known all about his conduct, treated him with peculiar favour. One of those who were brought before him left a report of his trial, and the testimony of the prisoner is not altogether unfavourable to the justice and the mercy of the judge: "The Archdeacon intreated me to be ruled by him, and take mercy while it was offered; for, if I were condemned, I must needs be burned. Yet he would not say but my soul might be saved" (Fox, iii. 671).

ACTON.

#### THE "OERA LINDA BOOK."

Kensington: June 19, 1876.

The view put forth by M. Andrieu in the *ACADEMY*, June 17, p. 586, if correct, of course renders any enquiry into the language itself in which the *Oera Linda Book* is written unnecessary, and, as he justly says, excludes the idea of forgery. It would have been merely a means of conveying opinions in a covert form, and would be rather comparable to many literary fictions which are never thought of as forgeries. Nevertheless, so many persons, especially in Holland apparently, have been misled by the confident assertions of Drs. Ottema and Reitsma and Prof. Vitringa that the book is written not only in good old Friesian, but in better Friesian than the old Friesian laws themselves, that in the mere interests of philology we must welcome such a book as J. Beckering Vinckers's brochure,\* in which in the most trenchant, and at the same time scholarly style, he seeks to prove that the book could not have been written at the time it purports to have been, or even before the Friesian laws, by the utter confusion of language that reigns throughout. For example, he shows (p. 17) that the *Oera Linda Bôk* must have been written, at a rather late period, by a person tolerably well acquainted with the old Friesian vocabulary, but entirely unacquainted with the signification of its grammatical forms, especially its cases.

\* *De Onechtheid van het Oera Linda-Bôk aangetoond uit de waartaal waarin het is geschreven.* Haarlem, 1876 (dated March 30). 8vo, pp. 63.

"The writer," as he says, "is in the position of one who understands a foreign language but is unable to write it." After this exposition—perhaps exposure would be a more correct term—in conjunction with the few terse hints dropped by your reviewer (*ACADEMY*, April 29, p. 405), this nine-days-wonder disappears altogether below the philological horizon. Its interest is entirely different, and those antiquarians who have time and zeal sufficient will doubtless follow out M. Andrieu's suggestion, unless the reference to the pile-dwellings be held to refute it, and mercilessly to bring down the date to after 1853. It appears by Vinckers's book that C. Over de Linden, to whom the book was given, it is said, in 1848, but who kept it twenty years before consulting any scholar about it, had by him all assistance necessary for deciphering its contents,\* although he stated that he could make nothing of it. These circumstances were communicated by M. Knuivers of Enkhuisen, the historian, and are strangely suspicious. Unfortunately, C. Over de Linden is now dead, and the manuscript is in possession of his son, Leendert Flores Over de Linden.

ALEXANDER J. ELLIS.

#### DR. WHEWELL ON THE ATTITUDE OF ROGER BACON TO ARISTOTLE.

London: June 20, 1876.

In the "additions" to Dr. Whewell's *History of the Inductive Sciences* (3rd Ed., Vol. I., p. 371), there occurs a passage which is very likely to cause a serious misapprehension as to the attitude of Roger Bacon towards Aristotle. It runs as follows:—

"With these views, he is moved to express himself somewhat impatiently respecting these works. 'If I had,' he says, 'power over the works of Aristotle, I would have them all burnt; for it is only a loss of time to study in them, and a course [sic—? cause] of error, and a multiplication of ignorance beyond expression.'"

Having recently had occasion to collect examples among writers prior to Francis Bacon of the revolt against the authority of Aristotle, I looked through the pages of the published works of Roger Bacon, and found that the passage cited by Dr. Whewell refers not to the works of Aristotle himself, but to the translations of those works. It occurs, not as Dr. Whewell (who quotes from Jebb's Preface to the *Opus Majus*) seems to imagine, in the *Opus Minus*, but in the *Compendium Studii Philosophiae*, and is to be found on p. 468 of Dr. Brewer's edition of the *Unedited Works of Roger Bacon*. This work was, of course, not yet printed when Dr. Whewell published the third edition of his *History of the Inductive Sciences*, and he seems to have been indebted for his knowledge of Roger Bacon entirely to that work. The passage from the *Compendium Philosophiae* is so interesting for many reasons that it seems worth while to quote it at length, especially as it is not cited by Jourdain in his work on the *Latin Translations of Aristotle*.

"De qua causa est perversitas translationis maximo in libris Aristotelis et scientiis ejus, quae sunt fundamentum totius studii sapientiae. Quare qui ignorat ejus labores, in vanum laborat et litus arat, nec unquam potest in aliis promoveri. Sic translate sunt et scientiae communes, ut logica, naturalis philosophia, mathematica, ut nullus mortalium possit aliquid dignum de eis intelligere veraciter, sicut ego expertus sum omnino. Quia et audiui diligenter plures, et legi plus quam alius, ut omnes qui nutriti sunt in studio non ignorant. Litera enim sua est ita meretrici, quod solebant sapientes dicere, quod exponit se culibet, et in omnem partem vertitur, nec est aliquis qui ea familiari intellectu potest gaudere, sed habetur a quolibet ejus intentio, sicut anguilla lubrica non potest teneri manibus attrahentis. Cujus etiam manifesta

\* "De heer C. O. de Linden bezat alle hulpmiddelen die noodig waren om den inhoud te ontcijferen" (p. 6).



probatio est diversitas opinionum. Quia quantumcunque sint studiosi homines, et desiderantes veritatem scientiae, nullus concordat cum alio. Sed in uno passu unus dicit hoc, et alius contrarium, et tertius contradictorium, et quartus diversum, et alii quotlibet juxta sensum suum. Et hoc etiam accidit, quia longe minus, et sine comparatione, scitur modo de philosophia Aristotelis quam antiquitus. Quare nunc nil aliud est nisi quod quilibet cum alio contendit, et uno vilissimo sophismate, et in qualibet facillima quaestione. Certus igitur sum, quod melius esset Latinis, quod sapientia Aristotelis non esset translata, quam tali obscuritate et perversitate tradita, sicut eis qui ponuntur ibi triginta vel quadraginta annos; et quanto plus laborant, tanto minus sciunt, sicut ego probavi in omnibus qui libris Aristotelis adhaeserunt. Unde dominus Robertus, quondam episcopus Lincolnensis sanctae memoriae, neglexit omnino libros Aristotelis et vias eorum, et per experientiam propriam, et auctores alios, et per alias scientias negotiatus est in sapientialibus Aristotelis; et melius centies milesies scivit et scripsit illa de quibus libri Aristotelis loquuntur, quam in ipsius perversis translationibus capi possunt. Testes sunt tractatus domini episcopi De Iride, De Cometis, et de aliis quos scripsit. Et sic omnes qui aliquid sciunt, negligunt perversam translationem Aristotelis, et quaerunt remedia sicut possunt. Haec est veritas quam nolunt homines perdit in sapientia considerare, sed quaerunt solatium suae ignorantiae sicut bruta. Si enim habere potestatem super libros Aristotelis ego facerem omnes cremari, quia non est nisi temporis amissio studere in illis, et causa erroris et multiplicatio ignorantiae, ultra id quod valeat explicari. Et quoniam labores Aristotelis sunt fundamenta totius sapientiae, ideo nemo potest aestimare quantum dispendium accidit Latinis, quia malas translationes receperunt philosophi. Et ideo non est remedium plenum ubique.

"Quicumque vult gloriari de scientia Aristotelis, oportet quod eam addiscat in lingua propria et nativa, cum ubique est falsitas translationum tam in theologia quam in philosophia."—*Compendium Studii Philosophiae*, cap. viii. pp. 468-9.

The passage thus agrees with what Roger Bacon almost invariably says when he has occasion to speak of Aristotle—namely, that though the translations give little idea of his excellence, and though there were many things which he did not know ("ad finem sapientiae non pervenit"), yet he was far the greatest of all preceding philosophers.

THOMAS FOWLER.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

#### APPOINTMENTS FOR NEXT WEEK.

SATURDAY, June 24.—3 P.M. Physical: Apparatus from the Loan Collection will be exhibited and explained.  
3 P.M. New Philharmonic Concert, St. James's Hall (Santley).  
MONDAY, June 26.—5.30 P.M. Geographical.  
TUESDAY, June 27.—7.45 P.M. Statistical; Anniversary.  
8 P.M. Anthropological Institute: "On the Worship of Siva in Central America," by Hyde Clarke; "On the term Mediterranean Race," by J. Bell; "On Chalk Marks at Glastbury," by J. Park Harrison; "On Flint Cores," by Dr. Gillespie; "On the Javanese," by Mr. Kiehl; "Exhibition of Remains from the Bed of the Avon," by Miss A. W. Buckland.  
WEDNESDAY, June 28.—4 P.M. Society of Arts: Anniversary.  
8 P.M. Royal Society of Literature: "On the Seals of King Henry II., and his son, the so-called Henry III.," by W. de Gray Birch.  
THURSDAY, June 29.—5 P.M. Zoological (Davis Lecture): "The Zoological Station at Naples," by Dr. Carpenter.  
8.30 P.M. Antiquaries.

#### SCIENCE.

Lectures on Some Recent Advances in Physical Science. By P. G. Tait, M.A., Professor of Natural Philosophy in the University of Edinburgh. (London: Macmillan & Co., 1876.)

DURING the last twenty-five years Physical Science has made such extraordinary strides that we can well understand the request of a number of professional men in Edinburgh to be instructed in the chief advances of science since their own student-days. And we can still better understand why this re-

quest should be made in Edinburgh when we remember that one of the principal expositors of the new Natural Philosophy is a professor in the university of that city. In fact Prof. Tait, in conjunction with Sir William Thomson, has done much to extend the discoveries of late years, and to give exact definition and scientific precision to certain facts which had run the risk of being understood in a somewhat superficial manner. The lectures before us are marked by their clearness and accuracy, and by a vigour and originality of thought and expression which will be welcomed by all students of science. Prof. Tait is perhaps a little apt to forget that his readers may be unused to mathematical modes of thought, which are simple enough to him, and which he does his best to simplify for others, but which cannot always be very readily followed. He has, however, to a great extent, confined himself to the simple statement of facts and their interpretation.

In an Introductory Lecture the author classifies the recent advances in science under five heads. First and foremost he places advances connected with the doctrine of Energy, which enables us to regard light, heat, sound, electricity, &c., as having "as much claim to objective reality as matter has;" secondly, advances due to practical applications of scientific facts, as in the case of the improvements effected in telegraphic apparatus; thirdly, improvements in mathematical methods; fourthly, casual discoveries, such as the discovery of fluorescence, and the invention of photography. We are a little surprised at the use of the term *casual* discovery in an age when there are so many workers in the world of science, and when a really casual discovery is very uncommon; and more surprised to find photography designated as one of them when we remember how many men worked at the subject, and how comparatively slowly some of the processes were developed. To the fifth and last class of advances Prof. Tait gives no name, but as an example he mentions the statistical methods of treating certain physical problems, as in the case of recent papers on the movements of molecules, of liquids, and gases.

At the basis of Natural Philosophy we have the ideas of *Time* and *Space*. Since our common measurement of time is founded upon the rotation of the earth about its axis, and since this is subject to variation, it is suggested that an absolute standard for the measurement of time will be found in one of the periods of vibration of the molecules of a heated gas. In regard to space our author points out that if the space of two dimensions in which we may conceive the existence of creatures were curved, we can understand that such creatures would certainly perceive a difference in passing from portions of space which were less curved to portions which were more curved, and that hence, possibly, we may have in space of three dimensions something analogous to curvature in space of two dimensions, which may be space of four dimensions. After the fundamental notions of time and space, the four notions of matter, position, motion, and force, are of

most prominence in the study of the physical universe.

Of one fact, according to Prof. Tait, anyone who has carefully studied the progress of physical science must be well aware—viz., that "these advances come or not according as we remember or forget that our science is to be based entirely upon experiment or mathematical deductions from experiment." Prof. Tait protests against the too common and fatal error—"the *à priori* assertion of physical principles," the creation of an hypothesis on a non-experimental or insufficiently experimental basis. A second error against which he raises his voice is that of basing physical results upon the dogma *causa aequal effectum*; and he adds, "it is difficult to decide whether the Latinity or the (semi-obscure) sense is in this dogma the more incorrect." At the end of the Introductory Lecture will be found some valuable and pregnant remarks on Materialism. All the conclusions and deductions of science point to the absolute necessity of Creative Power:—

"One herd of ignorant people, with the sole prestige of rapidly-increasing numbers, and with the adhesion of a few fanatical deserters from the ranks of science, refuse to admit that all the phenomena even of ordinary dead matter are strictly and exclusively in the domain of physical science. On the other hand, there is a numerous group, not in the slightest degree entitled to rank as physicists (though in general they assume the proud title of philosophers), who assert that not merely Life, but even Volition and Consciousness are merely physical manifestations. These opposite errors, into neither of which it is possible for a genuine scientific man to fall, so long at least as he retains his reason, are easily seen to be very closely allied. They are both to be attributed to that credulity which is characteristic alike of ignorance and of incapacity. Unfortunately there is no cure; the case is hopeless, for great ignorance almost necessarily presumes incapacity, whether it show itself in the comparatively harmless folly of the Spiritualist or in the pernicious nonsense of the Materialist."

The second lecture discusses the early history of Energy, commencing with Newton, and passing on to Rumford, Davy, and Seguin. In the next lecture the author treats of the Conservation of Energy, and discusses at some length the asserted claims of Mayer, who is described as an overpraised man who really had nothing to do with the establishment of the doctrine of the Conservation of Energy. The real demonstrators of this great principle were Joule of Manchester and Colding of Copenhagen. Joule's determination of the mechanical equivalent of heat is fully described, and allusion is made to his recognition of the mechanical value of light. Thus, he found that if a wire were raised by means of an electric current to whiteness, and if with the same current the wire was kept cool by immersion in water, a diminution of heat was apparent when light was also emitted. In the fourth, fifth, and sixth lectures we find examples of the transformation of Energy; an explanation of Carnot's cycle of operations, of Watt's diagram of Energy, and of the laws of thermodynamics. For Carnot is claimed the introduction of the two great ideas—first, of a complete cycle of operations, at the end of which the working substance, whatever it is, is brought back to precisely its primary condition;

secondly, the idea of making the cycle a reversible one. The account of some of the transformations of Energy is concluded by certain details as to the source of the heat of the sun. It has been calculated that the sun's radiation is equivalent to about 7,000 horse-power per square foot of surface per annum; while the total amount of heat given off from the whole surface amounts to  $6 \times 10^{30}$  units centigrade per annum. The impact of the entire mass of the earth with the sun would only supply sufficient heat to compensate for the radiation of eighty days; while if Jupiter fell into the sun it would supply heat sufficient to last for 32,000 years. Although the sun is radiating heat at an enormously rapid rate, his capacity for heat is so great that it takes at least seven years to cool to the extent of one degree centigrade, supposing the radiation to be altogether uncompensated. In the seventh lecture we find a discussion of the sources and transference of Energy. Sir W. Thomson's arguments as to the length of time that life has been possible on the earth are given, and ten millions of years is stated to be "the utmost that can be allowed from the physical point of view for all the changes that have taken place on the earth's surface since vegetable life of the lowest known form was capable of existing there." Yet Darwin, Lyell, and others tell us that at least three hundred millions of years must have elapsed since life began upon the earth; to this Prof. Tait says: "So much the worse for geology as at present understood by its chief authorities." The eighth lecture treats of Radiation and Absorption, and the physical basis of Spectrum Analysis. Stokes, Miller, and Angström, each separately made and recorded the discovery of the physical basis of Spectrum Analysis before 1854, but Stokes alone made the application which is the basis of celestial chemistry. About 1850 Stokes explained that the glowing vapour of a body which is capable, when it is the source of light, of giving out definite bright lines is, when used as an absorbing medium, capable of absorbing these lines only.

In the ninth and tenth lectures we have a succinct account of all the more important advances in Spectrum Analysis; the eleventh lecture treats of the conduction of heat, and is more or less an exposition of Fourier's mathematical theory and of Forbes's experiments. The two final lectures are devoted to a description of the more recent hypotheses regarding the intimate structure of matter.

Prof. Tait starts with the assertion that *there is no such thing as absolute size*. All that we know is relative greatness and smallness, and we cannot assert that the utmost strides of science will bring us sensibly nearer to the conception of the ultimate particles of matter. "The small separate particles of a gas are each, no doubt, less complex in structure than the whole visible universe; but the comparison is a comparison of two infinities." According to calculations made by Sir William Thomson and others, the diameter of a particle of matter cannot differ very much from  $\frac{1}{250,000,000}$ th part of an inch; and the number of particles in a cubic inch of air at the ordinary temperature and pressure is about  $3 \times 10^{20}$ . Or again, take a drop of

water one-eighth of an inch in diameter, and let us magnify it in our imaginations until it is as large as the whole earth; then, if each individual particle of the drop were increased in the same ratio, they would be something between the size of a cherry and that of a cricket-ball—we may take as an average the size of a small orange or large plum. A brief account of the deductions of Boltzmann and Clerk-Maxwell on the motion of impinging particles concludes the book.

We can cordially recommend this book to all students of science; the style is admirable, the exposition for the most part lucid, and the whole treatment of the subject is characterised by remarkable breadth and vigour of thought. G. F. RODWELL.

*Die Römische Tragödie im Zeitalter der Republik*, dargestellt von Otto Ribbeck. (Leipzig: Teubner, 1875.)

THIS book gives, as far as we are aware, by far the fullest account that exists of the remains of the tragic drama of republican Rome. The subject well deserves the attention of scholars and literary men. We are too apt to pass over the Roman drama as a barren imitation of the Greek, and to suppose all higher dramatic effort a matter quite foreign to the Roman genius. That the Roman tragedy was the offspring of Greek influence, that its subjects were mainly drawn from the Greek mythology, that it fell far short of the grandeur and ideality of its prototype, can be plainly inferred even from the scanty remains which have come down to us; but the matter does not end here. The surprising quickness with which theatrical amusements, once introduced, were taken up at Rome, their lasting popularity, the relation constantly maintained by the drama with literature, politics, and oratory, the pains bestowed on the education of actors, the fastidiousness of the public, all this shows that the drama was to the Romans a living reality, nor can the compositions have been mere lifeless imitations which continued to absorb so great an interest. The power of the Roman comedy still lives in the pages of Plautus and Terence; but a few scattered fragments only remain to give us an idea of the tragic inspiration and happy daring which even Horace allowed to the serious drama of Rome. There was much in Roman history and tradition which lent itself readily to tragic treatment. The stage, as well as the pages of annalists and family poets, claimed its share in the memories awakened by the names of Romulus, Marcellus, Decius, and Paulus. It would seem indeed strange that more was not made of this national material by the Roman dramatists, and that they should have spent the most of their effort in reproducing the Greek mythology, were it not that the grand and simple outlines of the Greek stories, and the perfect expression which they gave to the play of the natural and elementary moral forces, were then as ever so irresistible in their attraction for poet and people alike as to outweigh the interest even of national or personal narrative.

The literature in which the poets of the Roman stage expressed their sense of this

tragic inspiration is virtually lost to us. Hardly enough remains to construct a skeleton; much less can we hope to clothe the dead bones with life and movement. We have lost the plays of Naevius, Ennius, Pacuvius, and Accius, we have lost the accent and music of the Latin language, on which so much of their outward effect must have depended, and we can only infer their interest from isolated lines and passages, from allusions in literature such as abound in Cicero, and from the dramatic tone which pervades much of the later Roman history and poetry. The great merit of Ribbeck's work is that it gathers together the materials from which alone anything like a reconstruction is possible. The volume opens with a very interesting account of the post-Euripidean tragedy in Greece as it developed itself at Athens, at the Macedonian court, and at Alexandria. The lives and works of the known authors of the older Roman tragedy are then treated in detail in separate chapters. Scholars will be grateful to Ribbeck for the pains with which he has collected all the materials available for giving the reader a notion of the contents of every play that can with certainty be attributed to any of the tragedians of the Republic. The relation of each play to its Greek original or originals is investigated with a care which endeavours as far as possible to assign its place to every passage. In examining the form of the story and the general treatment adopted by the poet in each case Ribbeck uses not only the evidence afforded by the mythologists, but also (and, so far as we are aware, this feature of the book is as entirely new as it is interesting and suggestive) that of ancient (especially Etruscan) vases and other remains of ancient art, as, for instance, the Pompeian picture of the story of Orestes and Iphigenia (p. 255).

That Ribbeck's reconstruction will be accepted, on the whole, as final, we do not venture either to affirm or to deny. The fragments of the Roman tragedians are lamentably scanty, and a wide field is left open for hypothesis and conjecture. We are not going to bring against the book the stock English objection brought against much of the work of German scholars, that they allow themselves in many cases to draw positive conclusions from what is, in strict logic, insufficient evidence. That they sometimes do this is undeniable; but the fault lies not so much in the German mind as in the circumstances of the case. If provisional hypothesis is to be forbidden, it will be impossible to maintain such a living interest in the remains of Greek and Roman antiquity as will lead to fresh discovery and the final attainment of truth. The same freedom ought in reason to be conceded to the scholar as is conceded to the geologist and the natural historian. A scholar with a real interest in his subject, be he German, Frenchman, or Englishman, must be constantly making hypotheses. And, in the book now before us, Ribbeck, in his desire to leave nothing unexplained, has no doubt sometimes gone beyond the strict limits of his evidence. But it should be stated at the same time that the impulse which has moved him to do this has also enabled him to throw a great deal of fresh light and interest



upon what was before a mere mass of dry and fragmentary matter, and that some of his least proveable conjectures are so interesting that we should be sorry to have missed them. Such, for instance, is the suggestion that the dramatic story of the rebellion of Romulus and Remus against Amulius, as given, with all its exciting details, in Livy, Dionysius, and Plutarch, was possibly based upon Naevius' tragedy of *Romulus*.

The volume closes with a chapter on the form and style of the Roman tragedy, on the stage, the actors, and the general outward condition of the dramatic art, under the Roman Republic. A chapter might well have been added summing up, as far as possible, what can be known of the general character of the Roman tragedy, especially in its relations to literature and politics. Not that, so far as we have been able to discover, any important evidence has been passed over by Ribbeck; but he has used his material too exclusively for the illustration of details. From the mass of evidence collected in his various chapters, it would not have been difficult to exhibit in one comprehensive section the main elements of the influence which the drama may well be supposed to have exercised upon the composition of the later Roman history and poetry; an influence which we cannot but feel in reading Livy, Ovid, and Virgil. In reading chapter after chapter of the book we found that this idea was constantly suggesting itself, and were disappointed at finding no general treatment of the question. Again, nothing is more interesting than to notice how, in the political excitement of the last century of the Republic, the play-going audience would applaud the expression of their own feelings in the actor's utterances—as when Diphilus was compelled to repeat over and over again the words, "*Nostra miseria tu es magnus*," in which the people heard their own voices crying out against the sullen despotism of the first triumvirate. It is true that we cannot now lay our hand on many instances of this phenomenon, but there can be little doubt that it was common enough, and a chapter dealing with this aspect of the Roman tragedy, and its general relation to the life of the time, would have been a welcome addition to the mass of materials collected in the rest of the volume.

H. NETTLESHIP.

#### SCIENCE NOTES.

##### BOTANY.

*Peronospora Infestans*.—It will be remembered that we recorded Mr. Worthington Smith's presumed discovery of the oospores of *Peronospora infestans*, the potato blight, about twelve months ago; and we subsequently noticed the adverse opinions expressed by De Bary and others respecting the nature of the bodies seen by Mr. Smith. To repeat them here would be superfluous, as our reports of the proceedings of the Linnean Society from time to time contain the gist of the whole controversy. Suffice it to say, then, that those who believed that Mr. Smith was in error were mostly agreed that his oospores belonged to a species of *Pythium*. Fortunately for the interests of truth and his own reputation, Mr. Smith preserved some of the oospores, which he found in such abundance last year as to leave no

doubt in his own mind that he had actually made the important discovery he claimed. Early in the present year some of these oospores were submitted to conditions favourable to their germination, if still possessing vital powers. The experiment was wholly successful, and Mr. Smith has reported their progress of growth, and shown drawings of the young plants in various stages to the Scientific Committee of the Royal Horticultural Society of London. The result is that he has converted many of the sceptical, and confirmed the opinion of our veteran mycologist, the Rev. M. J. Berkeley, who has stood by Mr. Smith from the beginning. Not only has the *Peronospora* been raised from resting-spores, but also the *Pythium*, which has been variously named by Sadebaek, De Bary, and others. Other mycologists have carried out parallel series of experiments with the same results, thereby perfectly establishing the accuracy of Mr. Smith's observations last year.

*Domination of one Plant over another in permanent Meadow-land*.—The immense wall-case on the stairs leading to the Biological Section of the Loan Collection at South Kensington, exhibited by Mr. Lawes, of Rothamsted, illustrates the results of some interesting experiments which he has been carrying on, in conjunction with Dr. H. Gilbert, during some twenty years. But the subject is so vast, and so many questions are involved in the enquiry, that it is exceedingly difficult for a visitor to form even an approximate idea of its importance. It should be stated that these experiments were instituted to determine the relative value of various artificial manures on grasslands. A few years' continuation of them afforded all the information required for practical purposes, but they have since been continued in the interest of science alone. At the outset the vegetation was as nearly uniform as possible over the whole area placed under experiment. Although the plots were not thoroughly botanised previously, it is still possible to prove this, because the surrounding herbage, and that of the two plots on the experimental ground which have received no manure from the beginning, present nearly all the same species of grasses and other plants in similar proportions. The total number of species of *Phanerogamia* now found on the whole area is about eighty, whereof nearly sixty occur on each of the unmanured plots. Eighteen of these are *Gramineae*, four *Leguminosae*, and the remainder belong to various other families. The striking effects of the different manures in modifying the vegetation can only be fully appreciated on the ground itself; but the relative quantities of each of the principal species on different plots, as seen in the compartments of Mr. Lawes' case, and their percentages furnish some idea of the changes that have taken place. We have not space to enter into details respecting the manners and the method practised to obtain an accurate analysis of the proportions of the crops furnished by the same species on different plots. Nevertheless, a few of the leading facts and some comparisons may be interesting. The plants common to all the plots, though present in extremely diverse proportions and exhibiting widely-different degrees of vigour, are:—*Conopodium denudatum*, *Heracleum sphondylium*, *Rumex acetosa*, *Anthranthum odoratum*, *Alopecurus pratensis*, *Agrostis vulgaris*, *Avena flavescens*, *Holcus lanatus*, *Poa pratensis*, *P. trivialis*, *Dactylis glomerata* and *Festuca ovina*. The following also occur, more or less plentifully, on all the plots except that given below as a contrast to the unmanured plot:—*Ranunculus acris*, *R. bulbosus*, *Trifolium pratense*, *Lathyrus pratensis*, *Pimpinella saxifraga*, *Centaurea nigra*, *Achillea millefolium*, *Plantago lanceolata*, *Luzula campestris*, *Avena elatior*, *A. pubescens*, and *Lolium perenne*. To give one example, the plot treated annually with 300 lbs. of sulphate of potash, 100 lbs. of sulphate of soda, 100 lbs. of sulphate of magnesia, 3½ cwt. of superphosphate of lime, and 400 lbs. each of sulphate and muriate of ammonia per acre, pro-

duces an average crop of 3 tons of hay per acre. The herbage of this plot is now reduced to about a dozen species; and more than ninety-seven per cent. consists of grasses, chiefly the coarser ones of those named. Taking an unmanured plot for comparison, we have an average crop of a little over a ton per acre, furnished by between fifty and sixty species, and thirty per cent. less grass in the herbage. We might quote many more interesting facts, but Mr. Lawes promises to publish shortly a complete report on this interesting series of experiments.

*Systematic Botany*.—The concluding part of the second volume of Bentham and Hooker's *Genera Plantarum*, containing the remainder of the *Gamopetalae* from the *Campanulaceae* to the *Plantagineae*, presents very few important alterations in the arrangement of the orders and genera. The whole of the gamopetalous orders are grouped in ten cohorts, namely: *Rubiales*, *Asterales*, *Campanales*, *Ericales*, *Primulales*, *Ebenales*, *Gentianales*, *Polemoniales*, *Personales*, and *Lamiales*. These names indicate pretty well the orders brought together. The singular genus *Columellia* is maintained as a distinct order, and placed next to the *Gesneriaceae*; *Salvadoraceae* come between the *Oleaceae* and *Apocynaceae*; and the *Lentibulariaceae* are placed in the *Personales*, immediately after the *Orobanchaceae*. The genera *Polisma*, *Ammobroma* and *Lennoa* form a small order in the *Ericales*, where also the *Diapensiaceae* are located. The *Plantagineae* are placed at the end as an anomalous order, and the authors have followed Decaisne in referring the *Cyrilleae* to the neighbourhood of the *Illiciaceae*.

*Investigations on Growth*.—Dr. Reinke's experimental researches on the growth of plants which he published in some of the earlier numbers of the *Botanische Zeitung* this year are very severely criticised in the *Flora* by Dr. Julius Sachs, whose instruments for measuring growth are exhibited at South Kensington. Dr. Reinke's apparatus is uncompromisingly condemned as subject to a long series of errors, and wholly unfit for the purpose; and the idea of his measuring a thousandth part of a millimetre with it is ridiculed as utterly impossible. We notice this here because we gave some of Reinke's figures and conclusions without regard to the means by which he obtained them. It seems clear that little value can be attached to them; and Sachs will not allow that they are even approximations to the truth.

##### MICROSCOPICAL NOTES.

At the Royal Microscopical Society, on June 7, a paper by the Abbate Count Castracane was read, describing his success in efforts to photograph Nobert's nineteenth band, and remarking on the probable limits of microscopic vision, which he placed rather higher than Helmholtz's calculation. Mr. Sorby, by whom the paper was translated from the Italian, appended some remarks, among other things recommending that instead of bands of continuous lines sets of test slides should be ruled with unequal gaps, by which it would be easier to distinguish diffraction lines from genuine ones.

Mr. Davis, on the same evening, gave an account which he will publish more in full, of his observations on that interesting rotifer, *Conochilus volvox*. He finds the mouth is not where it was supposed to be by writers on the subject, but in a position outside the large ciliary wreath. The winter eggs of these creatures which give rise to a new colony after the death of the old one, he thinks, fall to the ground, protected by the gelatinous mass that held them together, and after a considerable interval hatch out the new members. He has never found fewer than six young in a new colony, and he corrects the statement that they adhere to each other by their tails. The tails do not touch, but only approximate towards the centre of the gelatinous ball in which they dwell.

Mr. C. Stewart exhibited and called attention to the curious small bottle-shaped spines, of which a few are found near the mouth openings of echini, and of which the function is unknown.

Mr. Slack exhibited a case of petalody which had occurred in two lobes of the calyx of a pink gloxinia. Instead of the usual sharp angular termination, these lobes had expanded and assumed the appearance and colour of petals.

Some interesting diatoms were also exhibited, found in a deposit at St. Monica, near Los Angeles, California. It was rich in several kinds of aulacodiscus, stictodiscus, omphalopelta versicolor, asteromphalus, asterolampra, and many more. The earth was sent to the society by Mr. Hanks, of San Francisco, and the slides exhibited were mounted by Mr. Barnett, of Tottenham.

A microscopical and chemical examination of the lava in the dykes of Thera, by M. Fouqué, shows that the felspar prevailing among the microliths—crystals less than 0.001 in their dimensions—is albite; while the felspar prevailing in large crystals disseminated through the fundamental magma of the rock is sometimes labradorite, sometimes anorthite. Great crystals of felspar extracted with the help of an electromagnet agree with the law of Tschermak. Upon chemical analysis the numerical results obtained conform to the hypothesis of chemical associations in divers proportions of albite and anorthite. There is no union of isomorphous species, but juxtaposition in the same rank of different species, one of which is always predominant. These lavas are divided into acid and basic; in the first, the felspar most abundant in large crystals is labradorite, in the second anorthite.

The large crystals of augite in the acid lavas are rich in protoxyde of iron; in the basic group they have principally a base of lime. In the acid lavas olivine is almost wanting, and iron oxyde frequently in large crystals; in the basic sorts the opposite is noticed. In the acid sort the colourless or light-brown amorphous matter scattered among the crystals often contains few globulites, while the acid sort is usually rich in them. Tridymite is abundant in the former; exceptional in the latter.

The most ancient masses in the north of the island are composed of anorthite lava. Emissions of anorthite and labradorite lava alternated; the most recent on the summits of the coast are labradorite. Some of the lavas are veritable microscopic breccias, the fragments of which have been carried along in the flow of the lava at the time of its emission. These fragments are aligned in the direction of the stream, and their bounds marked by microliths. They must have been carried along with the crystals of the rock already solidified in the midst of the molten amorphous matter. The tridymite was formed in the molten rock. It is contemporary with the emission of the lavas, and formed under the influence of the water imprisoned in the vacuoles of the rock. Where the tridymite is observed there is usually a suroxydation of the ferruginous elements of the lavas, doubtless arising from the oxygen of the water decomposed at high temperatures. Tridymite is not only found in the prehistoric lavas of the coast of Thera, but in the recent lavas of Kaménis, and especially in some poured out in 1866 (*Comptes Rendus*, May 15).

M. CARLET has made a fresh examination of the vocal organs of the Cicada, the description of which by previous writers, Réaumur, Carus, Solier, Doyère, Dugès, and others he finds to differ in important particulars. He states that the singing cicada has three pairs of thoracic stigmata, the two first situated immediately below the spiny plates of the mesothorax, while the two last belong to the metathorax, and are covered by the spiny plates of this thoracic segment, which are the lids of the musical apparatus of the male. These three pairs of thoracic stigmata "he is certain exist also in the females." The two last thoracic stigmata, he states, were mistaken by Carus for the two first of the abdomen, from

which they differ in position and structure. The thoracic stigmata are very large, hairy at the margin, surrounded by a horny circle, and furnished with moveable lids, while the abdominal ones are small, punctiform, destitute of moveable lids, and surrounded by a little mealy aureole. There are seven pairs of abdominal stigmata, not six, and the first are situated on the scaly triangle of the first abdominal ring. The second pair have no mealy circle, and are less visible than the others. The external wall of the sonorous cavity in which the drum is situated does not, according to M. Carlet, belong to the first abdominal ring as Réaumur figured it, but to the second, as is readily seen in *C. orn* and *C. maculata*, in which the wall is incomplete, and forms a salient apophyse projecting on the second segment. In *C. plebeia* it is easy to see that the superior margin of this external wall is free, and separated from the upper margin of the cell of the drum, which is formed by the first abdominal ring. Previous observers have described an extensor muscle of the drum; but the muscle has another function, as the author proposes to show in another paper (*Comptes Rendus*, May 22).

IN the same number of *Comptes Rendus*, M. GIARD describes a new species of Psorospermia found in the general cavity of an echinocardium. Small lustrous black bodies like plasmodia of myxomycetes may be seen on that part of the test that extends from the mouth to the sub-anal plastron, and on the curve of the intestine. On the surface of the black masses a strong magnification displays hyaline vesicles containing crystals and spores (psorospermiae arranged in a regular sphere). The spores are at the ends of filaments radiating from a central point where a yellow nucleus is found. Each spore is sustained by two filaments tangential to the extremities of its lesser axis. Some cysts contain microspores, others megaspores. Under Hartnack's objective No. 9 some spores are seen to contain only a granular protoplasm, while others exhibit from three to six falciform corpuscles in process of formation, and disposed round a residual mass, in many instances easily resolved into two or three highly refracting granules often disappearing at maturity. The crystals which form a dull white spot belong to the clinorhombic system, frequently macted together in groups of rare elegance. They are soluble in nitric, and insoluble in acetic acid, and are disengaged at maturity as a sort of network, which seems to assist in the dissemination of the spores, like the capillitium of myxomycetes. M. Giard says these psorospermiae do not resemble gregarinae, but approximate rather to lower fungi. He asks, as the spores seem like those in the cysts of gregarinae, "whether the relations of psorospermiae to gregarinae are not rather parasitic than genetic." He calls this species *Lithocystis Schneideri*.

THE irrepressible spontaneous-generation controversy still goes on. M. Pasteur having alluded, in the French Academy on June 5, to Prof. Tyndall's experiments, M. Frémy, in opposition, referred to a pamphlet he has just published under the title of "*La Génération des Ferments*," which we have not seen.

#### MEETINGS OF SOCIETIES.

##### ANTHROPOLOGICAL INSTITUTE.—(Tuesday, June 13.)

COLONEL A. LANE FOX, F.R.S., President, in the Chair. Prof. Busk, F.R.S., described a collection of crania of natives of the New Hebrides, some of which had been sent to the President by Mr. Goodenough, and others to the Royal College of Surgeons by Dr. Corrie, R.N. Seven were from the Island of Mallicollo, and three from that of Vanikoro. With respect to the former, he remarked that they were of especial interest as being the first, so far as he was aware, that had ever been brought to Europe from that locality; and also from their extraordinary form, due to the artificial depression of the forehead, a mode of deformation not hitherto recorded among the Melan-

esian race of New Guinea and the South sea. The particular form of the head among the Mallicolles was noticed by Captain Cook and the two Forsters on the occasion of the discovery of the island in 1774. The skulls from Vanikoro, on the other hand, represented the normal form of the cranium in people of the same race.—A paper by Mr. Ranken on the "South Sea Islanders" was read by Mr. Brabrook. The author proposed that the name *Mahori* should be adopted to distinguish the light races of the Pacific from the Papuans or Blacks. He adduced evidence to show that the latter first occupied a considerable number of the islands, and that the lighter race arrived subsequently from the West and formed a settlement in Samoa, whence it is now well established that they spread in all directions, and in some instances mingled with the Papuans. He mentioned several points in which the Mahories differ essentially from the Malays, who, however, appear to be a cognate race.—A short account of a visit paid to New Guinea by M. d'Albertis was communicated by Mr. A. W. Franks, F.R.S. Mr. Distant described some photographs of natives of the Nicobar Islands.

##### CHEMICAL SOCIETY.—(Thursday, June 15.)

DR. J. H. GLADSTONE, F.R.S., Vice-President, in the Chair. The usual business of the Society having terminated, a large number of communications were read, this being the last meeting of the season. The first paper, by Prof. Dewar, entitled "Chemical Studies," was chiefly devoted to an account of several interesting lecture-experiments.—Dr. H. E. Armstrong then gave a short account of his elaborate "Researches on the Reduction of Nitric Acid, and on the Oxides of Nitrogen; Part I. On the Gases Evolved by the Action of Metals on Nitric Acid," made in conjunction with Mr. Acworth.—Mr. C. T. Kingzett then read a paper on "The Composition and Formula of an Alkaloid from Jaborandi."—There were also papers on "The Simultaneous Action of Iodine and Aluminium on Ether and Compound Ethers," by Dr. J. H. Gladstone and Mr. A. Tribe; "On Compounds of Antimony Pentachloride with Alcohols and with Ethers," by Mr. W. C. Williams; "On the Volatility of Barium, Strontium, and Calcium," by Prof. J. N. Mallet; "On the Action of Chlorine on Acetamide," by Dr. E. W. Prevost; "Note on the Perbromates," by Mr. M. M. P. Muir; and a communication "On a New and Convenient Form of Aerometer for Clinical Use," by Dr. J. G. Blackley.—After the Chairman had thanked the authors in the name of the Society, the meeting was adjourned until November next.

##### ROYAL SOCIETY.—(Thursday, June 15.)

DR. HOOKER, C.B., President, in the Chair. Twenty-nine papers were read, by Dr. Wyville Thomson, Mr. H. N. Moseley, Mr. Alban Doran, Dr. H. Airy, Prof. Roscoe, Prof. W. G. Adams and Mr. R. E. Day, Mr. A. M. Worthington, Mr. Joseph Thomson, Dr. Bastian, Prof. B. Stewart, Lord Rayleigh, Prof. Thorpe, Mr. J. E. H. Gordon, Mr. J. G. Greenfell, Rev. S. Haughton, Mr. De La Rue and Mr. H. Müller, Mr. Gwyn Jeffreys, Dr. Klein, Dr. Creighton, Mr. Crookes, Mr. J. Y. Buchanan, Dr. Frankland, Sir E. Sabine, Mr. G. Dowdeswell, Sir C. Shadwell, Dr. Branton and Mr. W. Pye, Sir Joseph Fayer and Dr. Brunton, Dr. Carpenter, and Mr. W. H. L. Russell. The Society adjourned over the Long Vacation.

##### SOCIETY OF ANTIQUARIES.—(Thursday, June 15.)

THE Rev. J. Collingwood Bruce read a paper on the discoveries at Cilurnum, a station on the Roman Wall about five miles to the north of Hexham, situated on the right bank of the North Tyne. The shape of the station is, as usual, a parallelogram, and it covers a space of about five and a half acres. It is crossed by two streets, and contains a forum with three entrances and the remains of elaborate buildings. There has long been a tradition in the neighbourhood that the Roman force quartered here was cavalry, and that the horses were stabled underground. During the excavations a vaulted chamber was discovered, closed by an iron-studded oaken door. At first it seemed as if the popular belief would be confirmed, but the vault showed no signs of having been used as a stable, the chief "find" being coins, especially false "denarii," which no doubt were easily circulated among the natives. From this the conclusion was drawn that



the chamber was the treasury of the station. Subsequently another range of chambers has been found, which also contained a great number of Roman coins, from the consular period downwards. In the station Saxon coins are now found mixed with Roman. Among the sculptured stones found here is one with the figure of a standard-bearer holding a *vesillum*, originally inscribed "Salvis Augg." &c.; but the last "g" has been subsequently erased. This monument must doubtless have been erected while the empire was shared by Elagabalus and Severus Alexander, in A.D. 221, and the erasure made in pursuance of the decree of the senate after the murder of Elagabalus. Another stone found here in the last century evidently once bore the name of Elagabalus in full, but it has been similarly erased. These are striking instances of the unity which existed throughout the Roman empire, even during its decline. From the remains of the buildings here and in other places, it is clear that even these military stations on the very confines of the empire were fully constituted *municipia*.

Geo. Scharf, Esq., of the National Portrait Gallery, exhibited and described two portraits of Queen Mary of England, and one of Mary Queen of Scotland. Of the former, one was painted in 1544, and since then has belonged to the Brocas family, of Beaurepaire, Hants, and the other is the property of the Dean and Chapter of Durham. The portrait of Mary Queen of Scots was one of those painted during her stay at Sheffield for presents to her friends, and was once in the royal collection, as it is marked with "C. R."

### FINE ART.

*L'Eauforte en 1876.* Trente Eauxfortes par trente Artistes. Texte par Eugène Montrosier. (Paris: Veuve A. Cadart, 1875.)

THE late M. Alfred Cadart, who had survived the dangers of the Franco-German war, in which he distinguished himself by personal gallantry, and won the Cross of the Legion of Honour, died quite prematurely last year in a time of profound peace. He was very well known in Paris as the only publisher who had devoted himself to the propagation of etching, and he did not pursue his business simply in the commercial spirit, but had an ardent faith in the art, so that his efforts had a public purpose. His publications were numerous, but of very unequal merit; indeed the visible defects of many plates which he issued created rather a prejudice against him, by producing an impression that he had no severity of taste. This was not quite fair to him, for if a publisher were to limit himself to the absolutely best in etching, he could not issue enough to keep a publishing establishment alive. M. Cadart had a strong desire to encourage original etching, the most uncertain of the fine arts, and he did not adopt the safer system of employing etchers as mere interpreters of pictures, as other publishers have done extensively since. The consequence of M. Cadart's system was inevitably that he encumbered himself with a considerable quantity of mediocre coppers, so that the public was likely to miss the works of real excellence which were occasionally hidden among them. In order to produce a better impression on the public mind, M. Cadart determined in 1873 to issue an annual portfolio containing thirty plates by the best men, thus giving the cream of the best French work of an original kind done in the previous twelve months. This annual publication appears to have succeeded, for it is still maintained by the publisher's widow. In the second year the number of plates was increased to forty, in the third the original

number is resumed because it is easier to keep to a high level of quality when the plates are not too numerous.

Each portfolio has a preface or introductory essay by a writer upon art. Those of the first two years were written by a competent critic, M. Burty, one of them giving the history of the French *renaissance* of etching, the other describing some details of the art of printing, and explaining the difference between a fine proof and a common one. Both M. Burty's little essays were worth reading, and added to the value of the publication. We cannot say as much for the one in the present number by M. Eugène Montrosier on "*L'Expression de la Gravure à l'Eauforte*," which is little better than a puff on the etchings which follow, and not always an intelligent puff. The writer does not really enter into his subject, but remains to the end of his essay visibly outside of it, either repeating what has been often said before or else praising without discrimination the etchings which he has to advertise. Equally indiscriminate is his praise of the art of etching itself. "*Les terrains, les ciels, les bois sombres et la mer avec ses flots 'ondoyants et divers' sont exprimés, grâce à lui, avec une perfection singulière et une sincérité attachante.*" The writer seems to think that skies and foliage are expressed in etching with equal perfection and with a "singular" perfection, whereas the truth is, as everybody knows who has really studied the subject, that etched skies are very rarely satisfactory, while trees always come well in etching when the artist can draw them properly, the reason for this difference being that skies depend much more than foliage upon a delicate truth of tone. M. Montrosier says of Rembrandt:—

"Rembrandt a, pour ainsi parler, inventé des 'manières' perdues depuis, pour dompter la lumière, ce docile collaborateur de son génie! Nul mieux que lui n'a possédé et employé la science du 'clair obscur'."

This is just how a writer who knew nothing, but repeated what he had heard, would be likely to speak of Rembrandt. It is a concise expression of two current ideas about the great etcher which are both erroneous. Writers who have no technical experience go on repeating that Rembrandt had secrets which have been lost, whereas the plain truth is that all his "dodges" are perfectly well known, and the proof that they are so is that he can be accurately copied. Rembrandt was certainly a very great executant, but on all merely technical points Flameng is quite equal to him. The "manières" which excite the wonder of people who know nothing about the subject are often simple in the extreme, and nothing but the common resources of the art, such as the use of dry point or printer's ink. The other assertion, that Rembrandt is unsurpassed as a master of *chiaroscuro* is a repetition of the popular opinion, but it is not true. His *chiaroscuro* was always arbitrary and generally false, but it strikes the popular imagination. There is a very amusing observation about a plate by M. Paolo Michetti in the present portfolio. M. Montrosier tells us that the work is minute enough to make one believe that the artist

had scratched his plate of metal before putting it in the acid bath! The exquisite absurdity of this remark will be visible at a glance to anybody who has the most superficial acquaintance with the process of etching. Every etched plate is scratched before it is bitten, or else there would be no lines. M. Montrosier seems to fancy that ordinary etchings are bitten first and drawn afterwards, but that the performance of M. Paolo Michetti, being so wonderfully minute, must have been executed differently. Each contributor has his little compliment. M. Pierre Billet is mentioned with the note, "*Celui-là, c'est quelqu'un!*" The *Jour d'Automne* by M. Appian is called "*ravissant, ravissant!*" and so on. Let us hope these gentlemen are pleased; each has his little sugar-plum.

The thirty etchings are of the most various merit. The one by M. Toussaint, which opens the series, and has for its subject the courtyard at the Ecole des Beaux-Arts, is decidedly the best representation of architecture (not ruined) which we have met with in recent etching. Some artists have a strong dislike to the use of the ruler, yet when architecture is severe in its lines and in perfectly good repair it is impossible to draw it correctly by the unaided hand. In the present instance the ruler is employed when necessary to correctness, but not else. M. Toussaint deserves praise for the uncommon truth of his cast shadows, which are not black patches as in vulgar etching, but transparent and right in tone, with just sufficient reflection in them. The foliage is graceful and rich, though very unlike etcher's foliage in general, for it is more in the spirit of a painter in water-colours; the preservation of local colour in this foliage gives great brilliance to the architecture. M. Alberto Maso Gilli, an Italian etcher of considerable ability, contributes a portrait of Rembrandt, grim and characteristic, with a Rembrandtish effect of light. The prince of etchers is seated, palette in hand, and is just taking up some colour with his brush, when his attention is arrested by some one in the position of the spectator at whom he looks in a stern penetrating way. There can be no doubt that M. Gilli is an etcher of uncommon skill, and it is the most difficult parts of his plates which are generally the best done, for example in the present instance the face and hands are better than the dress and background. M. Gilli is singularly clever in his management of gradation and light on flesh, but this plate is a good deal spoiled by the heavy and obstructed shading all round the figure, which makes the background come unpleasantly forward and deprives the picture of space and air. Daubigny gives us a landscape near the sea-coast, which is simply an undulating foreground of rough land with a clump of wood beyond it. There is a glimpse of sea in the distance. The sun is trying to penetrate a cloudy grey sky which repeats the restless undulations of the land. This is not a particularly good etching, and the subject is one of those which the British public always condemn as "uninteresting," but we can easily imagine that if Daubigny painted it (as perhaps he has done), the picture would be

impressive. The plate, such as it is, requires a good deal of imagination in the spectator, as well as of that highly-developed landscape instinct which can take an interest in the simplest material. "Coquetterie," by M. Berne-Bellecour, represents a lady looking at the little mirror in an oriental feather-fan. This plate is lightly and pleasantly sketched, without being carried too far in any detail, and is certainly one of the most harmonious in the series. M. Lalanne gives a sketch of the *Port de la Plaine, à Royan*, which is in his own peculiar later manner, now carried decidedly into mannerism. These coast subjects are not altogether favourable to the display of what is best in Lalanne's talent, for there is seldom much beauty or grace in the material they supply. It is very possible that his sense of grace, which was at one time very exquisite, may have been spoiled by too much looking at ugly yet terribly interesting things during the siege of Paris, when he used his pencil at every possible opportunity to illustrate the siege afterwards in a numerous collection of etchings. It is easy to see the influence of that series of war studies in the plate before us. The shore here is as ugly as military earth-works, and everything is drawn much more in the spirit of an officer noting down facts with summary decision than in the spirit of an artist seeking out grace and beauty, and lovingly dwelling upon them. Surely, now that the war is long past, French artists might get rid of its evil influences. Why does not Lalanne draw the beautiful French trees as he used to do before the national disaster?—trees that are really beautiful, buildings that are really picturesque, these are what he ought to etch for us, and not ugly lumps of earth by the seaside with prosperous watering-places behind them. Of Veyrassat we need only say that he gives his usual white boat-horses and his usual black boat-horses for contrast. M. Chaplin's art has always made some appeal to other feelings than the artistic. His young lady who is just going to bathe conveys (according to the etcher's intention) much more the impression of a Parisian grisette who has undressed herself, than that of the ideal woman whom artists of a higher order endeavour to realise for us. The plain truth is that when the nude is not idealised it is indecent. There is much cleverness in M. Paolo Michetti's *Jeunes Bergers des environs de Chieti*, an etching from a picture, but quite different from the usual laboured etchings from pictures. The plate before us is lightly sketched, and is an independent piece of work in itself, though no doubt it conveys a good idea of the artist's manner as a painter, a manner in which we suppose there must be a good deal of the mystery of nature with that pleasure in *papillotage* which is so curiously characteristic of some modern continental painters. All that can be said in favour of M. Pignet's *Cour de Ferme* in North Carolina is that it is well bitten. The lines are all just as deep or shallow as the artist intended them to be; but they are not well drawn, the draughtsman is not sensitive to what is really interesting in the modulation of line. There is a cow just in the middle of the composition

which looks like a cow's skin stuffed for a museum. M. Martial painted a fine study of beeches in the wood at Pierrefonds for the Salon of 1874, and he has etched a large plate of it for this series. This plate is excellent as a study, for it is full of knowledge and very remarkable for thoroughness in drawing; but it is only a simple study from nature, and not a picture. Beech-trunks, however, have never been etched with such power and truth before.

M. Hédouin gives a rather slight but clever sketch of a female figure in the costume of the eighteenth century, and quite with the air of that time, in illustration of Sterne's *Sentimental Journey*. The execution of this plate is simple and refined; but it is so like a slight burin engraving that we scarcely see why it should have been etched except for the mere sake of rapidity. M. Hédouin has always shown an elegant taste, and he has had so much practice in the etchings for *Bida's Gospels* that his hand is now uncommonly sure, so that he does what he intends to do at once; but he is much more a refined engraver in etching than an etcher in the especial sense of the word. M. Beauverie, in a scene at Médan, near Poissy, a simple snow-piece, with a cottage, a well, and a tree, has been unfortunate in his sky, as aquafortists so very often are. Although the sun is in the middle the sky is all of one tint, a little mottled but not graduated, and what is very strange, there are no cast shadows anywhere. One of the queerest etchings in the collection is that by M. Bracquemond, from whom we might have expected better things. He calls it *Dernière Reflexion*, meaning, we suppose, what we call in English the after-glow. A gentleman is sitting in the window with his hands on the back of another chair and admiring the splendours of the evening sky which M. Bracquemond has judiciously not attempted to represent. To the right we have a glimpse of a garden or private wood very slightly represented. The gentleman looks indescribably odd as he sits in the corner gazing with a peculiar puzzled expression. He reminds us of an aspirant to the Senate, wondering whether he will be successful and striving to read his fate in the hieroglyphics of the sky. It would be difficult to find anything more awkward than this composition, the window behind the gentleman's head and the chair for his hands to rest upon come in as awkwardly as they possibly can, and the details are so managed that there are several unlucky acute-angled triangles just where the eye most needs a little repose. Appian's plate, like all his etchings, is charming in manner though slight in subject. We have a road, a small house, a wood, and a blind man with his dog all apparently sketched in the very slightest and simplest way, but if any amateur or artist tried to get the qualities of this plate, the harmony, the mystery, the indescribable play of the point upon the copper, in a word, the *style*, he would soon discover how much art there is in its apparent *naïveté* and innocence. M. Appian uses sulphur rather freely just at last to get some even tints like washes of aquatint, and in his hands the effect is always good, though

inferior artists often smother their plates when they have recourse to this expedient by depriving them of air and brilliance. M. Larçon's plate, *Aux Carrières d'Orsay*, was suggested, we suppose, by the artist's feeling of sympathy and pity for painful labour. A man is carrying a heavy stone on his back, and a woman is lifting other similar stones upon a hod. The grave sentiment here is very like that of Millet, but the sentiment is everything; there is no art in this plate, no care to avoid unpleasant angles, or to contrive any large arrangement of light and shade which might have disguised in some degree the ugliness of the material. The consequence is that the plate is disagreeable, which a work of art ought never to be. *Paris en Train* is a view on the Seine a little above Notre Dame by M. Taié, with the beginnings of a new bridge. The subject is interesting, and there is an open-air effect about the plate which we like, but the drawing is very amateurish. Still more amateurish are the cow and the field in the *Pâturages de Guissey* by M. de Grosseilliez. In the *Vue prise du Pont Louis-Philippe*, by M. Delauney, the masses are well arranged and kept rightly in their places by considerable truth of tone, but there is a large awkward space of mere unmeaning shading in the foreground. *Gabrielle*, by M. de Nittis, is a young lady with a fan, in a very low dress with bare arms. Her face is pretty, but not her arms. The execution of the face is exceedingly delicate and refined, and might be a good model of work for etchers of the figure. M. Ballin's *Vue prise de London Bridge* represents the entrance to the Cannon Street Station, with the railway-bridge. Some barges are cleverly grouped to the left in order to break the long line of the bridge with their masts, and the smoke of a river steamer is introduced for the same purpose. St. Paul's Cathedral occupies the distance. The roof of the station is wrong in perspective, its lines slope up to the right when they ought to have sloped down, and this error of itself produces an impression of want of science, but the plate is not bad in other respects. M. Chauvel's etching, *Après la Pluie*, represents nothing but a little country lane with a few sheep and a figure behind them, and two trees on a sloping bank to the left. It is nature, but nature simplified. The sky is cloudy, and etched with taste and skill, while the whole scene keeps together very harmoniously. Two small plates by M. Pierre Billet, who has won some reputation of late by his rustic figures, represent French washerwomen out of doors. They are not pleasant etchings, yet very genuine etcher's work, and very true, with the uncompromising realism of their author. M. Feyen-Perrin's *Vendangeuse*, one of the artist's etchings from his own picture, is a fair sample of his manner, which has some fine qualities of texture in everything except flesh; but it is a pity that he always blackens the faces of his rustic women now, under pretence of shading them. The woman's neck in this plate is not like a neck at all; it resembles a log of wood sawn square. M. Brunet-Debaines, who is certainly now one of the best etchers in France, has a fine



striking piece of Gothic architecture in the present portfolio, called *Intérieur de l'église de Pont Audemer*, firmly and truly drawn, and uncommonly well shaded; we have seldom seen Gothic architecture so powerfully represented; not only is it strongly rendered here in the material sense, but we are made to feel the impression of it very powerfully also. The *Cançalaïse*, by M. Lalauze, is an oyster-girl, not pretty, but pleasant and good-tempered. She stands well upon her feet and is very well drawn indeed, with a brilliant truth of texture. M. Coindre's landscape *Les Sapins du Doubs*, represents a rough path in the midst of a forest, with big stones and great trunks of pine. There is much observation of nature in this plate, but the lights are so scattered that the scene is confusing, and it is not every spectator who would take the trouble to make it out. *L'Affuteur*, by F. Rops, is an ugly plate with a good deal of character, representing a man with a gun lying on his belly in wait for game. M. Ribot contributes a portrait of *Emile Cardon, critique d'Art*. If ever this critic has ventured to say anything unfavourable of M. Ribot's paintings, the artist has his revenge, for we have seldom met with an uglier portrait. M. Ribot's manner is frank enough in all conscience, but it is too brutal for the treatment of flesh; however, there is room in etching for all kinds of originality. The *Moulin à Veules en Caux*, by M. de Gravesande, is merely a study of a water-wheel and its appurtenances, and this identical etching was published by M. de Gravesande along with other plates of his in Belgium, two years ago or more. We are surprised at the bad policy of publishing a plate which has already appeared, because it shakes one's faith in the newness of the others. This one was certainly not worth publishing twice, as it is much inferior to the best works of its author. We cannot say much either for the *Temple de Diane à Nîmes*, by M. de Rochebrune, which is more mechanical than artistic, especially in the shading of the masonry; M. de Rochebrune has done better work than this in previous years. The plates in M<sup>me</sup>. Cadart's portfolio are, as the reader has seen, so very various that they resemble each other in nothing except in being printed upon the same kind of paper, and it is impossible to say anything which is applicable to all of them. They leave, however, a general impression on the mind, which is that the artists keep up to the level of the two previous years, but have not made any progress. It is probable that most of them have attained the degree of skill in etching which is compatible with their natural gifts, and that they will never go much beyond what they are doing now.

P. G. HAMERTON.

#### INDIAN VIEWS AND SKETCHES.

THE collection of landscape and other subjects from India by Mr. George Landseer, now on view at 148 New Bond Street—or (as the catalogue with rather needless inflation terms them) "Drawings and Sketches of Indian Scenery and Life, and Countries of Her Most Gracious Majesty the Queen and Empress of India, and her Feudatories, from 1850 to 1873, with descriptions collated

from acknowledged authorities"—is of very considerable attraction and interest. Mr. George Landseer (son of the famous engraver, Thomas Landseer) had begun to take some position as a painter in England when, in 1859, he left this country for India: he only returned in 1874. Central India, and the regions from Bombay to Kashmir, have been his principal places of travel and study: in Kashmir he spent the summers of eight years, wintering in various native States of India. The most prominent excellence of his views is their fine sense of space, manifested without artifice or straining for effect, but equally true and pleasurable. Clearness of atmosphere—also without any of the overloading of crude blue sky and fierce tint which some painters would fain identify with India—is another salient merit; and generally it may be said that the landscapes are in excellent taste, pure and simple in artistic point of view, acquainting us with many grand and noble scenes of nature, and bringing their greatness home to us. The large majority of the subjects are in water-colour, some of them with a free admixture of coloured chalk: these show considerably more technical command of material than the oil-pictures. Landscapes predominate, but (not to speak of the human figures) animals also—elephants, dogs, Kashmir goats, &c.—have been attentively studied, not without something at times to recall the mode of Sir Edwin Landseer. The largest view of all is a very striking one—*From Elphinstone Point, Mahabeshwar Hills*. We may particularise, moreover, the *Sketch from Matheran*; *View of Arthur's Seat from Elphinstone Point Road*; *The Kistnah Valley from the Pagodah at Mahabeshwar Village*; *Srinagar from Gull-Murg*; *Bij Bijhara* (Temple of Wisdom), *returning from Shikar*; *The Sacred Caves of Ambah-Naut, Kashmir*; *Ruins of the Temple of the Sun, Kashmir*; *Bombay from Malabar Hill*: and several others might be added to these. The number of framed works exhibited is seventy-three, but these are only a small selection from the artist's crowded portfolios. Trophies of the chase, and other appropriate adjuncts, are displayed in some abundance in the pleasantly got-up apartment.

Mr. Landseer's Exhibition, as will be apparent from the dates which we have cited, has no immediate relation to the travels of the Prince of Wales. These travels form the starting-point of another Indian collection, on view hard-by, at the Gallery of Messrs. Dickinson, 114 New Bond Street—the "Sketches taken from Life in Bombay and Bengal, by Mr. William Tayler, late Commissioner at Patna, during the Tour in India of the Prince of Wales between November and February." This series numbers sixty subjects, which the "old Indian" and the British loyalist may no doubt equally inspect with pleasure, but which cannot detain the critic for long. A miscellaneous assortment of water-colours is to be seen in the same gallery: we may specify among the artists Messrs. Donaldson, T. Kelly, J. R. Dickinson, C. Earle, Walter Duncan, H. Goodwin, and De Wint.

W. M. ROSSETTI.

#### 'ART SALE.

THE name of the "Wynn Ellis Collection" attracted many persons to the rooms of Messrs. Christie, Manson and Woods towards the end of last week, but few who had inspected the pictures there gathered together can have been astonished at the low prices realised on Saturday, and the surprise expressed by one or two of our contemporaries would appear to be without adequate reason. The catalogue contained the names of Raffaele, Salvator Rosa, Correggio, Velasquez, Murillo, and Greuze—to mention but a few of the accepted masters to whom works were attributed; but for the most part it was plain either that great masters had nodded at their work, or that Mr. Wynn Ellis had acquired discretion only at a heavy cost to begin with. There was a

time, evidently, as rumour had long asserted, when the great collector had bought with much willingness but little wisdom. One of the largest prices realised at Saturday's sale was 300*l.*, and this was obtained for a Claude—*Mount Helicon*—and for a Madonna and Child, with SS. Catherine and Lucia, attributed to Raffaele. For 165 *gs.* was sold a *Musical Party*, attributed to Watteau. *The Virgin in Prayer* (Murillo), formerly in the collection of Prince Joseph Buonaparte, fetched 191 *gs.* Works attributed to Velasquez went for small sums, and the same may be said of a batch of pictures assigned to Greuze. Nor were the Salvator Rosas in greater demand. Apart from the name of the eminent collector, the sale would hardly reckon as among the important ones of the season.

By a slip of the pen it was stated in our last number that Mr. James Anderson Rose's collection of engravings and etchings was to be sold by Messrs. Christie, Manson, and Woods, instead of by Messrs. Sotheby, Wilkinson, and Hodge. The sale begins at the rooms of the latter firm in Wellington Street to-day (June 24).

#### NOTES AND NEWS.

WE have already mentioned the forthcoming sale of the collection of etchings and engravings belonging to Mr. James Anderson Rose. The catalogue forms a bulky volume of upwards of three hundred pages, more than two-thirds of which are devoted to the series of historical portraits that gives to the collection its special character and interest. This series, as might be expected, is particularly valuable as illustrating the growth of English art in its modern aspect. During the whole of the seventeenth and for a great part of the eighteenth century the artists of the English school and foreign artists settled in England were almost entirely devoted to the service of portraiture, and the engravings produced during this period form, perhaps, the most complete existing record of artistic progress. Among the plates executed by unknown engravers may be mentioned some interesting examples of Dutch art, illustrative of the events of English history, and representing the principal personages of the time. A large sheet of plates, taken from a work entitled *Tragicum Theatrum*, published in Holland in 1649, contains portraits of Charles I., Strafford, Laud, Fairfax, and Cromwell, besides a very curious view of Whitehall with the scene of the execution. There is also a Dutch broadsheet with portraits of Cromwell and Fairfax side by side, and underneath a series of verses headed the "Bloody conversation of Fairfax and Cromwell," and containing satirical references to the events in which the two generals were engaged. In the class of anonymous works we may further mention a fine portrait of Lord Darnley, described as "very rare" and not in the national collection; a curious series of plates of Dutch execution representing the different incidents in the Gunpowder Plot, with portraits of the conspirators; a portrait of the Earl of Essex, only son of the favourite of Queen Elizabeth; and an interesting portrait of Mrs. Siddons, dramatic in expression, and bearing little resemblance to the portraits of Reynolds or Gainsborough. The collection is rich in examples of the Early English engravers. By Thomas Cecil, working in London from 1628-1635 and designing many of his plates himself, we have portraits of Queen Mary and Edward VI., besides a whole-length portrait of Archibald Armstrong, Jester to James I., "Archee by Kings and Princes grac'd of late, jested himself into a fair estate, &c." Thomas Cross (1646-1680), who was much employed in book-illustrations, contributes a curious portrait of Judge Littleton, and Francis Delaram (1500-1627) a fine portrait of Queen Mary. The collection of Faithorne's works is large and important. The adventurous career of this artist, who lived through the most stirring times of English history (1610-1601),

made him at one period of his life an exile in France, where he is said to have studied under Nanteuil and Champagne. Afterwards, when he was allowed to return to England, he set up a print-shop near Temple Bar, and employed himself for the remainder of his days in drawing and engraving portraits. Some of Mr. Rose's plates are of the earlier period, when Faithorne was working under the influence of his master, Robert Peake, and there are also among the later works a fine impression of the portrait of Milton, and another of Thomas Hobbes, of Malmesbury. A single example of John Payne (1606-1648) is interesting because of the fame of its author, who is reputed the first English artist who practised line-engraving with success. George Vertue (1684-1756), art-historian as well as an engraver, is represented by sixteen examples, and Robert White (1645-1704), who was credited with "a wonderful power to take the air of a face," by eleven plates, one of them a curious allegorical subject, representing Britannia seated weeping; a Jesuit, prompted by the devil, admonishing her, while at her feet are strewn a bloody axe, Magna Charta, the insignia of Royalty, and the emblems of religion; churches are burning in the distance, and the wrath of heaven descends upon armies engaged in battle. We have mentioned only a few of the engravings that throw some light upon English art. The collection of French portraits is no less important, and the examples of modern etching are numerous and interesting. We may specially mention the series of works by Whistler, Rajon, Legros and Flameng.

THE third annual Art Exhibition at the Hartley Institution, Southampton, was opened on Tuesday last. The exhibition consists of about four hundred examples of painting in oil and water-colours, exhibited upon the usual plan of the annual provincial exhibitions, and also a loan department of works from the neighbourhood and from South Kensington.

A PROJECT has been set on foot to erect a monument at Pesh to the Hungarian statesman and patriot Francis Deak. Foreigners as well as native artists are invited to compete for the construction of this monument, and three prizes are offered for the best designs. The cost is not to exceed 100,000 florins.

FORTY-SIX cases of casts and photographs taken from the German excavations at Olympia have lately been sent to Berlin. These excavations, it is stated, will be recommenced about the middle of September.

AN exhibition of modern paintings is at present open at Turin. The pictures are mostly by Italian artists and are not remarkable for any particular merit.

A PHOTOGRAPHIC album of the Salon of this year has been published in nine parts, by Messrs. Goupil and Co.

THE Salon closed last Tuesday.

THE medals awarded by the jury of the Salon this year have been bestowed as follows:—Medal of honour—M. Paul Dubois, sculptor; medals of the first class in painting—MM. Sylvestre, Dubois, Lematte, Pelouse; medals of the second class—MM. Ferrier, Maignan, Perrault, Gros, Constant, Herpin, Moreau, Mols, Ronot; medals of the first class in sculpture—MM. Coutan, Marqueste, La Vingtrie; medals of the second class—MM. Albert-Lefevre, Hugoulin, Hoursolle, Vasselot, Cordonnier; Medals of the first class in architecture—MM. Hermant, Thomas; medals of the second class—MM. Boudier, Formigé, Seellier; Prix du Salon—M. Joseph Noël Sylvestre.

THE Exhibition of German Art and Art-Industry at Munich, opened on the 14th inst., appears to have more method in its aims and a more systematic classification of its contents than is common with such exhibitions, in which a more or less heterogeneous grouping of objects generally prevails. It even

puts forth claims to a preconceived harmony of arrangement whereby each object is considered in connexion with its ideal relationship to another. Such an arrangement certainly offers considerable repose to tired minds that have not the facility for jumping from weeping Magdalens to village coquettes, and from wild battle-scenes to peaceful domestic interiors, but it must be extremely difficult to carry out in minute detail. The Munich exhibition does not even profess to accomplish this, but it avoids all glaring incongruities, and places each work of art as far as possible in the setting that belongs to it. Thus a double portal at the west end of the building shuts off a dimly-lit space devoted to religious art, such as rich altars, altarpieces, pulpits, and other church decorations. From this the visitor passes into two small chapels or niches that are to be lit with stained and painted glass from some of the great painted-glass manufactories of Bavaria. The effect of such an arrangement, we are assured, is far more satisfying to the artistic sense than when objects of the same class are simply grouped together or exhibited *en masse* by aspiring tradesmen without any attempt at harmonious relationship with their surroundings. The Munich exhibition indeed aims at a higher result than a mere display of artistic wares, into which so many art-exhibitions of the present day have degenerated. It claims especially to show the progress and to promote the further growth of a true feeling for artistic fitness and beauty in Germany.

L'ART, having nearly finished with the Salon, has now begun its review of the Royal Academy. This review is by Mr. J. Comyns Carr, the English director of the journal, who takes occasion to instruct his foreign readers as to the constitution of the Royal Academy, which he denounces as "the narrowest and most autocratic society that it is possible to imagine." Setting aside trivial productions, Mr. Comyns Carr only describes and criticises such works as he considers to merit "the serious attention of the artistic public." Of these he signalises in the first article *Atalanta's Race*, of which a vigorous full-page engraving is given from a drawing by R. W. Macbeth; Millais' landscape *Over the Hills and Far Away*, and Boughton's *Surrey Pastoral*.

THE treasures of the "Grüne Gewölbe" of Dresden have hitherto been rendered somewhat difficult of access, and have never been popularised by reproductions. MM. Römler and Jonas, however, have lately gained permission to photograph all the most remarkable works of this magnificent gallery, and they are now about to bring out a volume, published by Paul Bette of Berlin, containing about three hundred photographs from the pictures, enamels, and other works of art of the collection. These reproductions will, it is thought, be useful in art-schools, and to the industrial artist, as examples of the finest mediæval workmanship, especially in the precious metals.

THE death is announced of the veteran German landscape-painter Johann Christoph Rist, who has for many years been the director of the School of Design at Augsburg, where he has formed several distinguished pupils upon his peculiar principles. Rist was eighty-six years old at the time of his death, but he is said to have retained his artistic activity, and his genial, joyful disposition to the very last.

THE administration of art in France has recently sustained a great loss by the death of M. Eudore Soulié, the conservator of the Museum of Versailles, and a well-known writer on art and literature. M. Soulié, according to the *Chronique*, began his career at Versailles in 1836, when he was only nineteen years of age, under the patronage of Chateaubriand, who was his godfather. Since then he has gradually risen to the highest position in the service of that museum. To English students he is perhaps best known by his excellent Catalogue, which is not a mere guide-book,

but an important contribution to the history of art in the seventeenth and eighteenth centuries; but in France his name is mostly associated with that of Molière, of whom he wrote a most interesting and exhaustive biography. Other works of which he was part editor are the *Mémoires de Dangeau*, *Mémoires du Cardinal de Luynes*, and the *Journal d'Hérouard*. The French obituary notices extol not only his great knowledge, but the kindness and liberality with which he communicated this knowledge to all who had occasion to consult him.

It has been the good fortune of Mr. Barlow to engrave and popularise the work of John Philip. He has now engraved that of Mr. Sant, whose portrait group of the Queen and some young members of the Royal Family will, by means of Mr. Barlow's translation, be no doubt widely spread. It is published by Mr. Palmer, of Duke Street, Piccadilly. Work of greater artistic interest lies before us, as we are furnished, by the same publisher's courtesy, not only with M. Rajon's rendering into black and white of as living a figure as ever came from the hand of Regnault or Fortuny, and of a delicate figure-subject of Mr. Alma Tadema's, but with M. Rajon's translation of an elaborate coast-picture by Mr. Oakes, the new Associate. Mr. Oakes has been happy in his interpreter, for M. Rajon has caught the light and warmth and changefulness of the scene; and so has made us feel the charm of an evening-hour on a coast neither notable for grandeur nor spaciousness. It is the sky which at time of sunset supplies the scene with its beauty: the chequered light from behind riven clouds falling on creek and fishing-boat and figures ankle-deep in water, on spread sails and the distant width of sea. Not only is the balance of light and shade preserved here with a complexity that forbids the detection of too obvious device, but the relations are faithfully rendered. M. Rajon's etching is also noteworthy as one of the few instances in which an etcher has grappled on the whole successfully with the difficulties of complicated sky-form. We have lately received two large etchings by M. Flameng, which reproduce with splendid fidelity and careful spirit two great pictures known to all the world as among the greatest treasures of the art of Holland, *Les Syndics*—M. Flameng's rendering of which, with the other beside, anyone may examine for himself, if he will give himself the trouble to go into the Exhibition of "Black and White"—has lately been engraved in the same method by the chief living German etcher, Herr Unger. Both masters have worked skilfully: in some ways Flameng may have excelled: the larger space he has taken giving room for greater subtlety of expression, greater general elaboration of treatment. Unger has, nevertheless, got the spirit of the thing very creditably. Flameng, however, has a very special familiarity with Rembrandt's work, through having laboriously copied many of his etchings; his copies of Rembrandt's etchings are the only ones that are worth much. *La Leçon d'Anatomie* is translated by M. Flameng with no less success than the *Syndics*; and the original works being intellectually of equal value, it is hard to say whether one should recommend the amateur to possess himself of the print of the six grave men sitting in anxious council or that of the master-surgeon of his time giving his lecture-lesson to the crowd of more than earnest students pressing round the dead "subject." The most fortunate amateur will be the possessor of both, for both are full of the kind of sober and serious interest sometimes more lastingly fascinating than the beauty which they lack.

We have received from the Librairie de l'Art in Paris the portfolio containing twenty etchings by Jules de Goncourt, with a catalogue of that artist's works by M. Barty. Born in 1830, Jules was the younger (and has proved the shorter lived) of two brothers who, following somewhat in the steps of the great master Théophile Gautier, devoted themselves to the creation of fiction and



the criticism of art. But Jules added some practical talents as an etcher to those faculties of cultivated observation and discrimination which he shared with his brother. The few original works in the portfolio before us are not of delightful quality, and their author would probably have been the last to put forward for them any serious claim to high value: not that the "Fencing Lesson" is without its own cleverness in the lunge of the figure proper to the subject; but the merit of Jules de Goncourt as an artist is that he did in some way enter into the spirit of the work which he copied or translated. French readers will not need to be told that, the work of Gavarni apart, that which he translated or copied was mainly of one period: a long period, however, the most varied and brilliant in some respects in French art—a period distinctly of creation more than of reproduction—the eighteenth century. With the Court life and city life of that century the De Goncourts have been familiar; the elder brother remains probably our best guide through the art—for the most part luxurious and mundane—produced partly in obedience to the tastes of the time, and partly inspired by them. These etchings before us, which do not include many of those published in the separate *livraisons* of *L'Art du Dix-huitième Siècle*, have interest because they are partially the record of the De Goncourts' investigations in things unfashionable when their search began. But they are, as we have indicated, necessarily incomplete, if looked at as chiefly valuable as an accompaniment to *L'Art du Dix-huitième Siècle*. In the ordinary impressions, which are the ones we have received, the vivid works of Gabriel de Saint-Aubin would appear to have lost something of their  *finesse* and *esprit*. *Le Singe au Miroir* after Decamps is an example of highly-skilled etching: in some ways the most skilled in the portfolio. But richer in intellectual interest are the three etched heads from pastels by La Tour, whose reproductions of the men of the great world and the artistic world of his time are among the best examples of unaffected portraiture that century can show. Many an amateur in Paris, as the De Goncourts have told us, has been able to hang here and there upon his wall a "préparation" of La Tour, but it is the artist's native town, Saint Quentin, that possesses the best and the most of them. He is there in force undeniably the strongest, and to Saint Quentin one must go to see La Tour as to Haarlem to see Franz Hals. The three portraits by La Tour copied by Jules de Goncourt are treated with that breadth and largeness and fulness of characterisation which distinguished the master. Though here and there perhaps technically incomplete, they are very strong work, and we can hardly help wishing that Jules de Goncourt, who appreciated this master so very thoroughly, had given a few months out of his busy life to reproducing such a selection from his works as would have practically put the master before us, in all his variety, much to our instruction. But we will be thankful for what we get here: three heads, as has been said before: one of them and the least pleasing the head of La Tour himself; another of Duclos, admirable in its expression of calm vigour and fire; and, lastly, one of the fat-creased face of Chardin, in which that direct and truth-loving painter of *bourgeois* life is seen as a man who mingles French vivacity and alertness with a sober and Dutch joy in succulent good-cheer.

THE modern Italian school of painting is much influenced by foreign example. Meissonier has many imitators, some of great merit in a technical sense. The Italian artists draw and paint well, but nowhere are more commonplace, unmeaning subjects selected. Apparently the title of the picture is frequently fixed upon after it has been painted. The artists are of sufficient capacity and training to merit a higher position than

they actually hold, the landscape-painters excepted, who look at nature entirely through French spectacles, and, living in their lovely country, prefer as subjects scenes which convey no idea of Italy or of its climate. They seem to have selected the Landes in the south or marshes in the north of France as sketching ground. With pea-green as the prevalent colour, with a surface made to resemble Berlin wool-work, and with an utter disregard of truth to nature, they produce caricatures of French landscape and French subjects.

In art of higher aim Italy still possesses some artists of distinction. There are sculptors who have not fallen into a vulgar imitation of common nature, of costumes and frippery, but maintain in their works higher and truer principles; and there are painters who uphold the dignity of art; some also excel in fresco-painting, exhibiting facile execution; but while their productions in this way are interesting, they do not rise to the level of those of past times. They differ essentially in this respect, that they aim more at the chiaroscuro and rich colour of oil paintings than at the clear brightness of the works of the old masters. They are, therefore, less monumental, but at the same time they are more realistic, and in the present state of taste probably excite more sympathy than those who imitate old art more closely. Four frescoes by Signor Barabino, in the Palazzo Ceslesia at Genoa, are noteworthy examples of the modern method, and are deserving of study.

At a recent meeting of the "Accademia dei Lincei," at Rome, Signor Sella presented to the Society, from the Emperor of Austria, a vellum Codex of great beauty and of the highest local and historical interest, which his Majesty desired might be accepted from him as a national gift, commemorative of his esteem for the king and people of Italy. This valuable present consists of a collection of diplomas, records, and other documents referring to the town of Asti, together with a chronicle of the events connected with the republic of Asti, and a map of the territory. From the account given of its history by Signor Sella, this interesting Codex was originally carried to Mantua by the Gonzaga family, and subsequently transferred thence to the Imperial Library at Vienna. It is in splendid preservation, and is remarkable for the beauty of its illuminations and the exquisite finish of the binding, as well as for the excellence of the miniatures with which it is ornamented, of which there are as many as 400. It was written about the year 1353, and consists of 400 leaves, which are all embellished with beautifully-executed initials. Its generally perfect condition and unique character, apart from its special national interest, may be estimated from the fact that its money-value is rated at upwards of 20,000 gulden. The burgomaster of Asti came to Rome in his official capacity to attend the meeting, at which it was unanimously resolved that the manuscript should be printed, and incorporated in the Acts of the Society.

THE foundation of a school of art applied to industry has been voted unanimously by the Academy of Fine Arts at the Hague.

THE colossal statue of Independence, which is being executed by M. Bartholdi for the purpose of serving as a lighthouse in the harbour of New York, will be finished, it is hoped, in time to be exhibited in Paris during the proposed exhibition in 1878. The wrist of this gigantic statue has been moulded lately. It took 200 sacks of plaster for its composition, and it weighs 5,075 kilogrammes. The *Chronique* states that it is intended to send this pretty little specimen of the intended statue to Philadelphia this summer. After the exhibition it will be brought back to France.

A LETTER from W. von Kaulbach to his wife, written in 1831, published some time since by a German periodical, contains the following exquisite

passage bearing on the question of the value of religious art. Having described an old church at Frankfurt, he writes:—

"I had long believed myself the only inmate of the church; suddenly, in a side chapel, I observe a charming young girl kneeling and praying devoutly before the picture of a saint. I glide nearer to her. I could not make out the picture, it hung too obliquely for me, but I saw the girl all the better. She moved her little head so gracefully towards the picture (which I did not see), she gave the saint such confiding glances from her lovely languishing blue eyes, that I began to have a great opinion of this saint. Greater and greater became my desire to see the picture which could make so fine an impression; what a masterpiece it must be—the maiden looked more and more inspired. . . . I would not move from the spot where I was lest I should disturb her in her devotions. At length she stands up, takes a consecrated candle, lights it before the picture, makes a humble curtsy, crosses herself and vanishes from the church. I sprang at one bound from my retreat and stood before the picture. I felt myself grow red with vexation. The picture shows how the skin of St. Bartholomew was drawn over his ears; the executioners who perform the job are just pausing to sharpen their knives. One holds his in his mouth and pulls with both hands. . . . And yet some say that art does not further devotion!"

## THE STAGE.

"LES DANICHEFF" IN LONDON.

BALZAC has said that for a critic who will attain authority there is nothing so useful as to speak of an author of whom nobody has heard. A dramatist or novelist who boldly leaves the beaten track, and finds his subject where no one can follow him, has something of the same advantage; and the success of *Les Danicheff* in Paris is due in part to its dealing with manners and life with which neither Turgueneff nor their own Cherbuliez has made Frenchmen familiar. But *Les Danicheff* has an interesting story; it abounds in healthy sentiment; and the acting of it is remarkable not only for the smoothness and evenness which may generally be within the reach of a trained company whether in France or England, but for a sustained vigour and fire the like of which has not been seen for very many years in a London theatre.

The story of the *Danicheff*, though powerful, is not complicated. Wladimir Danicheff, leaving his mother and his home in the country for an absence of some time in the capital, has a secret for his mother before he goes. He loves, not the brilliant young person whom the Countess would like him to marry, but his mother's attendant serf, Anna. The Countess refuses absolutely her consent, but at last—the better to be rid of Wladimir, and to be free to frustrate his scheme—she tells him that if after a twelvemonth's absence, in which he shall have faithfully tried to forget her, he cannot succeed in doing so, he will be allowed to come back and to have his way. And with this promise to cheer him, he departs; leave being denied him to mention to Anna the terms of the agreement. No sooner has he gone than the Countess devises her plan. She will marry Anna in haste to a serf, and their freedom shall be the boon bestowed on both in consideration of the match. She instructs Ossip, the serf, of her scheme. He is in love with Anna, and the Countess is his benefactress. But the girl herself, loving Wladimir intensely, is revolted by the thought of marriage to any other. The Countess will have her way: a priest is summoned. The good Ossip's struggle with himself and Anna's struggle with her mistress and her priest are alike unavailing. The marriage is celebrated, and Ossip, knowing too well his wife's love for young Danicheff, can but tell her that marriage with a man who cares for her is at all events better than marriage with a man who does not, and that since the Countess had willed marriage Anna might have been in grosser and less scrupulous hands.

The second act takes us to a drawing-room in St. Petersburg. Wladimir pays daily visits to the Princess Lydia, daughter of the Prince Walanoff, and she waits anxiously for the day when he shall propose to marry her. A young French *attaché*, one Roger de Taldé, whose life Wladimir had saved during a misadventure at a bear-hunt, and who is now a confidant of Wladimir's, knows that Wladimir is in love with a woman who is far away, and he tells the Princess so, in gallantly offering to be his comrade's substitute. But he has unhappily heard also that the Countess had broken her pact with her son, and had given Anna in marriage to Ossip, and he breaks this to Wladimir as best he can, while the Countess, lately arrived, plays cards nonchalantly in the background. Wladimir at once speaks to his mother, and in unmistakable terms; and, lest there should be further misapprehension in the matter, he tells the Princess Lydia publicly of his love for Anna. But it is a hopeless love.

Then, in the third act, Wladimir is back in the country again, and has rushed to Ossip's cottage, to upbraid him with ingratitude in having consented to marry the girl loved by the man who had been a generous master to him. There is a fine scene here—one of the most moving in the drama—where Wladimir passes from a wild rage to thankfulness and amends, as he learns that Ossip has kept the girl for him, and in nothing but the formal and necessary act of marriage has lent himself to the Countess's scheme. For he, Ossip, has truly loved the girl, and "ceux qui aiment se sacrifient quelquefois: ceux qui sont aimés—jamais!" And just before this there has been a scene true to the life, beyond the measure of our common stage experience, where Anna, slowly touched and impressed by the devotion of Ossip, feels now, and now displays, some love for him, and then on the sudden entry of Wladimir turns to that other, sharply—with no gesture of acquired love, but of irresistible passion.

Save for an unworthy and brief attempt of the Countess to dismiss Ossip, that Anna may at last be her son's mistress, the latter part of the play is occupied with efforts—genuine on Ossip's part, but less earnest and faithful on that of the Princess Lydia—to compass a divorce for the two who are formally married, so that Wladimir may take the girl who loves him. One or two of these efforts fail, and Anna is on the point of getting to a nunnery, when Ossip himself determines to make the supreme sacrifice of retreat from the world, and vows are administered to him by which in accordance with Russian law he joins a monastery, and his wife is free again to marry whom she will.

The piece, though admirable for strength of interest and healthiness of tone, is in several ways not quite the perfect piece that it has been represented to be. It has this fault to begin with; that its first act—that of the enforced absence and enforced marriage—is by far its most powerful. Though fine dramatic situations crowd the later ones, and though, as I said before, in the third act there is in the close juxtaposition of two loves such a chance of effective transition as an actress rarely gets, the first act remains the most striking—holds the attention most firmly from end to end. The second act—that of the St. Petersburg drawing-room—is made entertaining before its serious interest arises, by the brilliant *aperçu* of Russian society which M. Dumas, striking with clear keen pen into the work of the Russian author, has given to the Frenchman to deliver. But if there is much art here there is also something of superfluous philosophy. There is reason in the art of M. Dumas when it is pointed at the description of the Russian woman—that description of the Russian woman is an epitome of the opinion of the playgoer himself when he has become acquainted with the Countess, the Princess, and Anna:—"Providence, when he had made woman, thought a moment, and said, 'There must be something both better and worse;' and then he made—*la femme Russe*." But the earlier part of

Roger de Taldé's talk is full of unfruitful and insignificant generalisation: a running commentary as slight as the politics of the *Figaro*; observations as trivial as any that make third-rate books of travel popular at the libraries. A graver fault is that of stretching over two acts, the third and fourth, those reconciliations and arrangements which would much better have been concluded in one. And so it is that the last act of all goes rather flatly. You have seen the end beforehand, and they are tediously long in reaching it.

If the dramatists have done much for their own play, so have the Odéon actors. Four characters stand in the front rank, and they are played by four artists. And the secondary characters are played well: the servile attendants of the Countess, kissing the hem of her garment; the doctor who, being a paid member of the Princess's household, sleeps away a life rendered useless by the rude health she persistently enjoys; the brandy-farmer, who has crept into the Princess's drawing-room; the *attaché*, who is there in his natural place; the idle father of the Princess; the Princess herself; the Baronne Dozen, at home in her assemblies—not one part here is played badly. These parts—acted by MM. Porel, Montbar, Berrés, Mesdames Antonine and Chartier—represent what there is of evenness and smoothness in the performance; the vigour and fire, which are so exceptional, are with the rest. Ossip, the serf, is played by M. Masset; Wladimir, by M. Marais. Of these parts the serf's is the more difficult to enter into, and to the extent of his sacrifice at the last, M. Masset, it may be, scarcely gives sufficient prominence. But where it is question of his struggle, in the first act, as to whether he shall take this wife or no; where it is his cue to show reluctance in joy, disappointment even in achievement—in these things his acting is of admirable truth; his emotion is excellent in its quietness and reticence. And M. Marais, as Wladimir, should be carefully watched. The hesitation, the feeling for the word that does not come, when in the first act the young man confides his secret to his mother—that he is in love with the girl Anna—are no less closely true than are the varied outbursts of indignation when in the second act he hears that his mother has betrayed him, and when in the third he mistakenly reproaches Ossip for marrying his love. The delicacy of one moment, the veracity in vigour of the other, are such as we do but seldom have the chance to see and praise.

Madame Fargueil has never played a part more wholly unsympathetic than that of the Countess; and her art does not shirk what is hateful in the character: Mme. Fargueil illustrates her author, and does not wrench his work to alter the significance of it. Thus she brings out the true solicitude of the mother for her son: with the son her face kindles or is anxious, as the action of the moment requires. But in presence of the girl—who may indeed well be mistress, but cannot be wife—not only has personal kindness no place, but human consideration has no place: the high-bred woman is dealing relentlessly with one of a race not hers. The whole hard character is shown to the full. But the part contains very little indeed in which the French comedian can charm, and spectators will not be fortunate who see her only in that. The surprise of the evening is that occasioned by Mlle. Hélène Petit, who comes to us with a reputation of yesterday, and by the force of her talent so far imposes herself on an English audience little accustomed to be moved to admiration, except by appointed guides and in appointed channels, that that audience rises at her and calls for her till she comes forward at moments unjustified by the arrangements of the scene. Mlle. Hélène Petit, the representative of Anna, has in the first act a scene of emotion, almost unaided by words. The rapid departure of Anna's lover, the thrice-hurried preparations for her marriage, the arrival of the priest, the quick marriage ceremony, combine to keep her at a high pitch of emotion, while they give her but

few words to say. To reach the high-level early, to strike in voice and gesture exactly the right note at one given moment, is itself a rare thing, but it is a rarer thing to pass with justice and precision from note to note, and all with the semblance of growing and changing excitement; and this is what Mlle. Petit does in the first act of the *Danicheff*. *A propos* of this performance, one writer has expressed a doubt whether such strong scenes are permissible in any drama. Such strong scenes are presented every day; but they are not as strongly acted; and what has really impressed that writer is, not the mere strength of the scene, which is obvious, but the actress's entire grasp of every bit of its meaning. In facial expression Mlle. Petit is by no means exceptionally rich; but she is rich in one of those contralto voices of France which can best be laden with strong feeling, and she is rich in gesture, both vigorous and free. In the beginning of the third act her quietness—which recalls that of Sarah Bernhardt—is of as great value as is her movement in the first; but in the fourth act she becomes more or less conventional, and wears a pretty gown with a conscious grace. But we will be grateful to her for her moments of truth and lifelikeness, and for that timely display of the art of France which may possibly allay the elaborate enthusiasms that have gathered round the geniuses of big-lettered placards and of reputations that are a tradition or a fashion.

FREDERICK WEDMORE.

ONE of the most popular of sensational dramas was revived at the Princess's Theatre on Saturday night. The *Corsican Brothers* was played at the same theatre nearly twenty-five years ago; and, though in many ways the public taste has changed since then, it may be doubted whether there is not still a willing audience for the declamation, the passionate appeal, the strong situations of the drama which Mr. Dion Boucicault arranged from the work of the elder Dumas. But whatever may be the attraction of sensational drama for its own sake, sensational drama is not less dependent than literary art of a higher kind on help from without. Spirited acting and good scenery and dexterous stage-arrangements are here entirely necessary conditions of success. Certain of these conditions are fulfilled at the Princess's Theatre, in the present revival: all the aids that could be derived from oral and written tradition having been available to Mr. Horace Wigan, who has made much use of them. And Mr. John Clayton, the representative, now, of the two brothers, Fabien and Lucien dei Franchi, sets himself to his task with earnestness and vigour, and he is an actor who has some hold of the public: there are those who make much of him as an artist. He is indeed versatile, but at the same time unequal; and it is in comedy that he is most at home. It is true that in Messrs. Palgrave Simpson and Merivale's excellent drama, transferred from Holborn to St. James's and from St. James's to Oxford Street, he reached genuine pathos. His performance in *All for Her* was worthy of his best achievements in comedy. But in *Abel Drake* and in the new venture, he has not been free from the appearance of effort, and in some of the most moving situations has appeared rather to declaim than to feel. The part he now fills, he fills creditably; but he was hardly born or made for it. The other actors on Saturday were by no means to be seen with pleasure. Before the great piece of the evening, Miss Rose Coghlan gave a forcible representation of the "right woman's manliness" which marks the heroine of *A Sheep in Wolf's Clothing*.

MR. FARJEON's new domestic play, *Home, Sweet Home*, which retains some of the qualities of his deservedly popular Christmas tale of *Bread and Cheese and Kisses*, was brought out this week at the Olympic Theatre, in place of the *Ticket-of-Leave Man*. Mr. Henry Neville and Miss Carlotta Addison did much for its principal



characters, and we may possibly speak in further detail of the first work which Mr. Farjeon has given to the stage.

MR. EDWARD TERRY, who is known to have been for a long while one of the principal attractions to the Strand Theatre, leaves that playhouse in about a couple of months' time, to join the company at the Gaiety.

MADAME DOLARO took her benefit on Saturday at the Gaiety, when *Madame Angot* was performed, with Miss Nellie Bromley for the first time in the part of the actress Lange.

UNDER the direction of Mr. Herbert, a performance of Mr. Gilbert's comedy *On Guard* was given at the Opéra Comique, on Saturday, for the benefit of the Soldiers' Daughters' Home at Hampstead. Mr. Herbert himself is stated to have played the part of Guy Warrington exceedingly well; and he had useful assistance from a company including Miss M. Oliver, Miss Bishop and Mr. Sugden.

MR. IRVING's benefit was appointed to take place last night—Friday. To-night he appears for the last time in London until the winter. He will perform *Hamlet*, and say a few words to the audience.

SIGNOR ROSSI's last appearance in London took place on Wednesday.

THE last nights of *Miss Gwilt* at the Globe Theatre are already announced.

MISS ELEANOR BUFTON takes a benefit at the Gaiety to-day, and appears as Miss Hardcastle in *She Stoops to Conquer*. The cast appears to be a good one: Mr. Charles Warner plays Young Marlow, and Mr. Arthur Cecil Tony Lumpkin.

MR. WILKIE COLLINS and the management of the Prince of Wales's Theatre have agreed between themselves that Mr. Collins's play shall not be produced in Tottenham Street. *Ours* is supposed to be popular enough to run through the brief remainder of the present season; and after the vacation a version of M. Sardou's *Nos Intimes* is promised us. For this comedy, and for the performance of *London Assurance* which will probably follow it, the services of Mrs. Kendal have, we believe, been secured. Mr. Kendal will also join the company. Many of our readers have already seen one or other of the two versions of *Nos Intimes* which have been long before the public. The first of them, *Friends or Foes*—the work, if we remember rightly, of Mr. Sterling Coyne—was brought out fifteen years since at the Haymarket, with Miss Herbert in the character of the tempted young woman. The second, called *Our Friends*, is performed from time to time by Mdlle. Beatrice, in London and the provinces. It is not difficult to predict that, however much of importance may be given at the Prince of Wales's to the more dramatic situations of the story, an amount of care that has not thus far been approached in England will be bestowed on that big group of secondary characters which gives the title to the play: a group in the execution of which the genius of Sardou for happy and permissible caricature is seen to even greater advantage than in the somewhat similar group in *Nos Bons Villageois*. In *Nos Intimes*, Mrs. Kendal will no doubt play the part made famous by Mme. Fargueil, whom now the English actress is showing herself in certain points worthy to succeed.

## MUSIC.

### PHILHARMONIC SOCIETY.

At the second of the morning concerts given by this society during the present season, which took place on Monday at St. James's Hall, the attendance was hardly such as to warrant the expecta-

tion that the experiment will be repeated another year. Whatever the fault, it certainly could not be set to the account of the programme, which was both varied and interesting. The first item was Haydn's symphony in C, entitled "La Danse des Ours." Respecting the origin of the name, there appears to be some difference of opinion. The writer in the analytical programme of the concert suggests that the long holding-note with which the finale commences may be taken to represent the growl of the mother bear, which is shortly afterwards answered by her cubs. We cannot help thinking this explanation somewhat far-fetched, and much prefer another that has been given—that the allusion is to the dancing bears which were formerly to be seen in the streets, and that the theme of the finale, with its drone-bass, is intended as an imitation of the kind of street-music by which the dance was accompanied. The music would be similar in character to that which may be heard in our day from itinerant Tyrolean performers. Whatever explanation be correct, the music is in Haydn's most delightful manner, and must have been a genuine treat to all whose taste is still unsophisticated enough to enjoy the old master. The *allegretto* which serves as a slow movement is full of that delightful *naïveté* so characteristic of Haydn, and the last movement, like many other finales from his pen, is overflowing with humour. The symphony was excellently played under Mr. Cusins's direction; but a protest ought certainly to be entered against the omission of all the repeats except those in the minuet and trio. It is not the custom at these concerts to omit the repeats in symphonies generally; and why should this special slight be put upon Haydn, especially as his work is by no means a long one? The Philharmonic, of all our societies, with its past history and traditions, ought to set an example of the most scrupulous respect for a composer's intentions. We should like also to ask (for information and not with the intention of fault-finding) what was the authority for the trumpet parts which were played, and which differed very materially from those printed in the German score? It is not improbable that more than one edition of the symphony may exist, and if so it would be interesting to know whether the alterations were made by Haydn himself. The changes were so important that it is difficult to imagine they could have been made without some good reason.

Two instrumental soloists appeared at this concert—M. Lasserre and Herr Alfred Jaell. The former, one of the best violoncellists now before the public, played admirably a showy concerto by Goltermann, the music of which is well constructed rather than particularly interesting. Herr Jaell brought forward Schumann's concerto. To tell the honest truth, I must say I have never heard a less satisfactory rendering of this great work. It is needless to say that Herr Jaell is a most eminent performer of the brilliant school; but in Schumann's work he appeared at a great disadvantage. In addition to finished mechanism, which the player possesses, the concerto requires great depth of feeling, which he seems not to possess; and though his performance was very brilliant, it never went to the heart at all. The finale was the most successful portion, but in the first two movements the impression produced was almost unpleasing. The accompaniments, too, were very coarsely played. Mr. Cusins's interesting overture to *Love's Labour Lost*, which was noticed in these columns on the occasion of its production at the Crystal Palace, and the overture to *Egmont*, completed the instrumental portion of the concert.

Mdlle. Chapuy was announced as the vocalist, but being too unwell to appear, her place was filled by Fräulein Redeker, from Leipzig, who in Schubert's "Wanderer" and Klengel's "Dornröschen" produced a most favourable impression. She has a very fine contralto voice (or mezzo-

soprano, for it seems to include both registers), of more than two octaves in compass, and she sings with genuine artistic feeling and finish.

EBENEZER PROUT.

OF the chief musical event of the week—the production of Verdi's *Aida* at the Royal Italian Opera, which took place after our going to press—we must defer our notice till next week, as also of Mr. John Thomas's orchestral concert.

M. HENRI KETTEN gave a pianoforte recital at the Langham Hall, Great Portland Street, last Saturday afternoon, when his programme included Beethoven's "Sonata Appassionata," a Nocturne and a Polonaise by Chopin, Bach's fugue in A minor, Handel's Chaconne in G, a selection from Schumann's "Carnaval," and some compositions of his own.

ON the same afternoon Mr. Charles Gardner gave, at Willis's Rooms, what he termed a "Musical Recital," but what might more appropriately have been described as a concert, in which he was assisted by Mdlle. Thekla Friedländer, Mdlle. Redeker, Miss Mary Davies, and Mr. W. H. Cummings, as vocalists, and by Herr Josef Ludwig (violin) and Herr Daubert (violoncello), in the instrumental department. The very excellent programme comprised Bach's Sonata in B minor for piano and violin, Mendelssohn's variations in D for piano and violoncello, Schumann's Phantasistücke for piano, violin, and violoncello, Beethoven's Rondo in G, and three pieces by Bennett for piano solo, and vocal music by Rubinstein, Chopin, Klengel, Hullah, Alice Mary Smith, and the concert-giver.

THE second performance of *Oedipus* at the Crystal Palace last Saturday was, as regards the choral portion, so superior to the first that the latter may almost be looked upon as a stage rehearsal. On the second occasion the chorus singing was all that could be wished, and the choir maintained the high character it had previously won for itself by the performances of *Antigone* last year. As some shortcomings were noted last week, it is only due to the chorus to record the improvement.

THE "Société des Compositeurs de Musique" (Paris) announces as the subjects for competition for the present year a quartet for piano and strings, a quintet for wind instruments (flute, oboe, clarinet, bassoon, and horn), and a *scena* for voice, with pianoforte accompaniment. One prize only will be awarded in each department; for the first a gold medal of the value of 400 francs, and for each of the others one of the value of 300 francs will be given. None but French composers will be allowed to compete, and the successful works will be publicly performed by the society.

A NEW ballet, *Sylvia*, of which the music by M. Léo Delibes is well spoken of, was produced at the Paris Opera last Wednesday week.

THE theatre at Rouen which was destroyed by fire two months ago is to be rebuilt on the same spot.

LAST Tuesday week a musical and religious ceremony in honour of Rameau was held in the Church of St. Eustache, Paris. A body of 400 performers under M. Deldevez interpreted the second grand mass by M. Léon Gastinel, and three pieces from the works of Rameau.

At the Exhibition of Arts applied to Industry now being held at Orleans is to be seen a new transposing cornet-à-pistons, invented by the cornet-player Legendre. By means of a simple slide the instrument can be immediately transposed from B flat to A. The invention has the advantage of being applicable to all instruments constructed on the ordinary system.

M. JACOB ALEXANDRE, the founder of the celebrated firm of Alexandre père et fils, harmonium-makers at Paris, died on the 11th inst., at the age of seventy-four.

A new *Faust* music is shortly to be published at Vienna. It is by a Belgian composer, M. Joseph Gregoir, and was written as long ago as 1847, though it has till now remained in manuscript. The work is for soli, chorus, and orchestra, and is said to be somewhat peculiar in form and of great originality.

THE rehearsals at Bayreuth for the forthcoming performances began on the third of the present month, and are now in active progress. The greatest enthusiasm is said to prevail among all the performers. The tone of the orchestra is described as wonderful, and the execution is spoken of as so distinct that even the most rapid passages can be readily followed.

THE Leipzig *Signale* states, on what it considers trustworthy authority, that Rubinstein's five recitals at St. James's Hall brought him the enormous sum of 2,400*l*.

BÜLOW, it is said, has left America before the period originally fixed for his return to Europe, partly in consequence of failing health, and partly because his success has been less than he anticipated.

## TABLE OF CONTENTS.

	PAGE
VISCOUNT AMBERLEY'S ANALYSIS OF RELIGIOUS BELIEF, I., by G. A. SIMCOX . . . . .	599
NORTH'S CHURCH BELLS OF LEICESTERSHIRE, by C. THIRCE MARTIN . . . . .	600
ROBERTS' FRENCH TRANSLATION OF GRAY'S ELEGY, by G. MONOD . . . . .	600
DIEN'S WEST COAST OF AFRICA, by the Rev. JAMES DAVIES . . . . .	601
WALT WHITMAN'S TWO RIVULETS, by E. W. GOSSE . . . . .	602
HARPSFIELD'S TREATISE OF MARRIAGE, II., by the Rev. N. POCOCK . . . . .	603
NEW NOVELS, by the Rev. Dr. LITTLEDALE . . . . .	604
NEW ATLASES . . . . .	605
NOTES AND NEWS . . . . .	606
NOTES OF TRAVEL . . . . .	607
NEW YORK LETTER, by Miss J. L. GILDER . . . . .	608
SELECTED BOOKS . . . . .	609
CORRESPONDENCE:—	
Harpsfield's Narrative of the Divorce, by Lord Acton; The "Oera-Linda Book," by A. J. Ellis; Dr. Whewell on the Attitude of Roger Bacon to Aristotle, by Prof. T. Fowler . . . . .	609-611
APPOINTMENTS FOR NEXT WEEK . . . . .	611
TAIT'S LECTURES ON SOME RECENT ADVANCES IN PHYSICAL SCIENCE, by G. F. RODWELL . . . . .	611
RIBBECK ON THE TRAGIC DRAMA OF REPUBLICAN ROME, by H. NETTLESHIP . . . . .	612
SCIENCE NOTES (BOTANY, MICROSCOPY) . . . . .	613
MEETINGS OF SOCIETIES . . . . .	614
CADANT'S ALBUM OF ENCHINGS FOR 1876, by P. G. HAMERTON . . . . .	615
INDIAN VIEWS AND SKETCHES, by W. M. ROSETH . . . . .	617
NOTES AND NEWS . . . . .	617
"LES DANICHEFF" IN LONDON, by FREDK. WEDMORE . . . . .	619
STAGE NOTES . . . . .	620
THE PHILHARMONIC SOCIETY, by EDNEZZER PROUT . . . . .	621
MUSIC NOTES, TABLE OF CONTENTS, NEW PUBLICATIONS . . . . .	621-622

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